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THE UNIVERSITY OF ALBERTA  
THE UNITY AND HARMONIOUS ACCORD IN  
FRAY LUIS' DE LOS NOMBRES DE CRISTO

by



LUKE ANGELO McNAB

A THESIS  
SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND  
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## INTRODUCTION

Luis Ponce de León was born on the 15<sup>th</sup> day of August in 1527 in Belmonte, in la Mancha (la Mancha alta, la Mancha de Aragon or of Montaragon), in the province and diocese of Cuenca. He died on the 23<sup>rd</sup> day of August in 1591 in the Convent of the Augustines of Madrigal in the Altas Torres and is buried in Salamanca.

Fray Luis de León was the firstborn of six children of an old and illustrious family. His father, Lope de León was a lawyer at the Court until his being named Oidor de la Cancilleria of Granada in 1541. Up till the age of five or six Luis lived in Belmonte. At that age his father took him to Madrid and from thence to Valladolid. Luis was sent to Salamanca to study under the tutelage of his uncle Francisco de León, professor of law at the University.

At fourteen years of age Luis renounced his inheritance with an annual stipend of 4,000 ducats and took up the habit of an Augustinian monk. He studied Philosophy in the Convent and from 1546 to 1551 he studied Theology at the University of Salamanca where he afterwards taught Theology. He graduated with a Bachelor's Degree from the University of Toledo and incorporated this degree in the University of Salamanca in 1558. In 1560 he gained the degree of "licenciado" and Master's and obtained the chair of Theology in the University. He experienced a very



unsettled life filled with constant strife in the halls of the University, as much with individuals as with religious factions, such as the Dominicans. This state of affairs eventually culminated in his arrest and imprisonment by the Inquisition for nearly five years.

Fray Luis was irascible in character and of an aggressive turn of mind, at once nervous and impulsive. Because of his strong sense of justice he could use impassioned language and epithets with his rivals and antagonists and criticized even the officials of the Inquisition. This temperamental trait resulted in his judges keeping him longer than was really necessary. His naturally humble disposition tended to degenerate into arrogance because of his impatience and critical intellectual manner. With a feeble voice<sup>1</sup> and a weak heart that necessitated the use of powders for his "melancolías y pasiones de corazón",<sup>2</sup> Fray Luis de León never really enjoyed robust health.

It is perhaps this very fact of his failing health and a disposition mixed with a strange hardness and tenacity of concepts that makes the reader wonder at the resultant writings of León. A serene and well-balanced verse and prose, perfectly proportioned, flow from his pen and heart. Fray Luis gives a certain fragrant aura of peace, rest and calm as his writings are perused, yet he himself stood, during most of his career, at the very vortex of a storm of controversy. He said himself, "Todos vivimos en guerra".<sup>3</sup> Like Saint Paul of old he could say,





"without were strivings, within were fears".<sup>4</sup> The ponderable result of both of these defenders of the faith, and warriors for the orthodox, moral and spiritual life is a sublime peace and tranquillity emanating throughout their writings. Many authors, such as Mariano Berrueta, feel that León sought refuge from his external conflicts in his verse and prose. It is very possible to argue that De los nombres de Cristo embodies a hidden explanation of Fray Luis' secret of maintaining a calm equilibrium in spite of strife and strivings. What seems to be a contradiction, quite inexplicable, may well be clarified and understood with a proper perspective of this famous work.

The book was begun in the Inquisitorial cell in Valladolid, so when regarded as a justification of himself and of all who suffer unjustly, it becomes quite comprehensible. It is a case of a suffering saint following in the footsteps of Christ his master. The fact that the Augustinian monk chooses those names of Christ which delineate the suffering, humiliation and opposition that he suffered as well as names which show the final purposeful plan of God to exalt and justify Christ, would tend to indicate Fray Luis' identification and hope in basic Christian doctrines. León yearns for the solitude and solace to be found in withdrawal from the world and its strivings, in much the same way that Christ encouraged his disciples to, "Come ye yourselves apart into a  
<sup>5</sup>  
desert place, and rest awhile".





Manuel Durán agrees with Karl Vossler in attributing the key to the dialogues of De los nombres de Cristo to the figure of Fray Luis de León. Vossler wrote:

Anyone who wishes to understand and appreciate the value of these dialogues should not forget the personality of Luis de León himself. He is the one who fills and dominates the whole picture. He is at one and the same time... Marcello, Juliano and Sabino. That is to say, he is a theologian, a scholar, and a poet, all combined in one person. His personal destiny is reflected in the setting, in the landscape which surrounds the action.<sup>6</sup>

Durán further states that "a reader who cannot fully comprehend the vastness and complexity of the task attempted by the author is captivated by three main factors: the intellectual atmosphere, the style and the autobiographical details".<sup>7</sup>

Concerning the time spent in his cell, Fray Luis writes:

Mas ya que la vida passada, ocupada y trabajosa, me fue estorvo para que no pusiesse este mi desseo y juyzio en execución, no me parece que devo perder la ocasión deste ocio, en que la injuria y mala voluntad de algunas personas me han puesto; (I, 14,15)

The author writes for the benefit of his readers and the public in general but even more especially for the "pueblo de Cristo". He says, "Y desseando yo agora escribir alguna cosa que fuesse útil al pueblo de Cristo, hame parecido que començar por sus nombres, " (I, 16). He sums up his philosophy that life, nature and the hidden spiritual yearnings of man can only be understood and harmonized when Christ is central in life and knowledge, by these words:

Porque assí como Cristo nuestro señor es como fuente, o por mejor dezir, como oceano, que comprehende en sí todo lo provechoso y lo dulce que se reparte en los



hombres, assí el tratar dél, y como si dixésemos, el desembolver aqueste tesoro, es conocimiento dulce y provechoso más que otro ninguno.... Y la propia y verdadera sabiduría del hombre es saber mucho de Cristo, y a la verdad es la más alta y más divina sabiduría de todas; porque entenderle a él es entender todos los tesoros de la sabiduría de Dios, que, como dize sant Pablo, estan en él encerrados" (I, 16,17).

All writers and commentators on Fray Luis de León recognize his artistic style and literary and aesthetic contribution. He is unexcelled as a lyric poet and writes prose that is poetic in its unity and symmetry. There is a central, harmonizing theme that unfolds in a balanced rhetorical style. Federico de Onís, in his introduction to Book II of the edition used in this thesis, sees the author's primary value and contribution as a poetic and literary one and regards his poems as the key to the interpretation of his work. The editor states that, "Fray Luis de León es, ante todo y sobre todo, un poeta y que el valor de su obra es esencialmente literario y estético" (II, 16). It is hoped that the analysis presented in this thesis will show that even without his poetry Fray Luis is worthy of acclaim by his masterpiece in prose.

The thematic content of De los nombres de Cristo is largely religio-philosophical, so a generation which has long since progressed beyond the medieval ambient, will find some difficulty with his concepts. He ought not, however, to be judged on a material-evolutionistic scale of ideas, but rather on a historical and literary one. Current interest and research into the occult and metaphysical indicate some reaction to the





emphasis on the material and physical side of life to the exclusion of the unseen and unknown influence in a complex world. In man himself, moreover, one may really have a microcosm of the entire universe. With this view Fray Luis would concur.

León's masterpiece was conceived and executed on a lofty and grandiose scale. He imitates the Platonic dialogues in the form of his work. It is a language patterned after the Ciceronian eloquence of expression and directed to a public which emphasized a humanistic philosophy which was then emerging from medievalism. The author fixes the setting in a bucolic atmosphere, by which means he captures the beauty and charm of nature as well as the anguish and discord in life.

The author sees his personal destiny reflected in the setting and landscape which surrounds the action, writes Karl Vossler.<sup>8</sup> In Book III, the author introduces into the dialogue on "Hijo de dios," a scene in which two crows attack a sweet-singing bird whose song formed the background of the discourse (III:107). The song-bird seeks refuge in the branches of a tree and pursued it falls into the water and appears to be drowned. When its persecutors disappear the little bird reappears, all soaked, on the banks of the river and as the sun comes out and dries it, it recommences its song and finally flies away. Karl Vossler sees in this dramatized action the interposing of Leon's personal experience. The two malicious



crows represent León de Castro and Bartolomé de Medina and are an allusion to the inquisitorial trial.<sup>9</sup> Fray Luis justifies himself as he is identified as the song-bird who continues singing after his liberation.

León was true to his Augustinian Order and followed St. Augustine in his orthodoxy and doctrine. The church fathers, both Greek and Latin, exerted a dominant influence on his life and thought. The classicists played no less important a part in his make-up. Plato and Pythagoras, Virgil, Horace and Cicero all leave an indelible trace in his style and composition. The Hebraic influence transmitted through the original Hebrew Old Testament Scriptures and no doubt by personal acquaintance with "conversos" is readily seen. He is reminded in his trial about his own partial Jewish lineage through his maternal grandmother.

Despite the several distinct influences on Fray León, his terms of reference, his interpretations and explanation of life are decidedly scriptural and Christian. Mariano Berrueta says of him: "Al fin de todo los humanistas españoles cristianizaron el renacimiento al hacerlo español".<sup>10</sup> The irresistible force of his arguments is supported by all the learning, tradition and weight of antiquity which he employs. The genius of Fray Luis lies in the diaphanous language and phraseology ( and that in the common Castilian) which he uses to couple and synthesize





arguments as divergent as the Hebrew-Christian, Hellenistic and Eastern philosophies present.

The author of De los nombres de Cristo, though an erudite scholar of the highest rank, chose to write in "palabras sencillez y llanas" in the everyday Castilian. The language that he employs to discuss sublime and elevated themes is clear and harmonious. He defends his adaptation of transcendental themes to the language of the common people by noting that the original divine message was conveyed in a similar manner, using the common everyday tongue, for the most part. Fray Luis explained in these words:

porque las compuso con palabras llanísimas y en lengua que era vulgar á aquellos á quien las dió primero. Y después... se comunicó y traspasó también este tesoro á las gentes, hizo que se pusiessen en muchas lenguas, y casi en todas aquellas que entonces eran más generales y más comunes, porque fuessen gozadas comúnmente de todos (I, 4-5).

De los nombres de Cristo is composed of fourteen names which are attributed to Christ in the Scriptures. Fray Luis does not claim an innovation in doctrine because many sacred writers have previously written about the subject. What is new is the arranging and synthesizing the many references and thoughts about each name and placing them together in order and sequence. In this manner one composite whole has been made from the scattered information found in the sacred texts. This recapitulation



of all things written about these names of Christ has been ornamented by Fray Luis by a classical adaptation which has overtones of the Platonic dialogues, as the work unfolds around discussions of three friends in a pleasant garden. The prose description is embellished with a conscious choice of words and expressions best suited to the cadence and rhythm of the Castilian tongue. The result is a musical and harmonious effect as if the author were singing a prolonged and sustained hymn to Christ as the central figure of the Universe.

The object of this thesis is to examine Fray Luis' ideas and philosophy as seen in the thematic reasonings of the work, while illustrating the basic unity and harmonious accord in these ideas expressed in the names of Christ.

In the present work these names are seen to develop in three distinct phases. The first phase emphasizes the natural and physical realm to which the name of Christ pertains. In the second, the meaning and significance of the name as it relates to human society and intelligence is discussed. The third phase concerns the spiritual and metaphysical aspects. Man is brought into union and harmony with the divine by virtue of Christ's mediation. Christ is the link between man's world and the spiritual one, because man himself is portrayed as the intermediary connection between the natural physical world and the spiritual.





This threefold development parallels the teachings of St. Ignatius of Loyola, the founder of the Society of Jesus. Fray Luis de León was probably influenced by Loyola's Ejercicios espirituales (Spiritual Exercises) which contained three basic progressive steps in the christian life. The first concerns the "Purgative Way" (*deformata reformare*) and deals with the actual physical cleansing from sin. The next step is the "Illuminative Way" (*reformata conformare* and *conformata confirmare*). Here the participant contemplates the light cast on life by the example of Christ. Finally, there is the "Unitive Way" (*confirmata transformare*) in which the soul is brought into union with Christ.

These divisions correspond to the mystic view and the interpretation of life well-known to Fray Luis, if indeed he was not actually an adherent of it.

León evidently intended this three-dimensional view by his recourse to three personages who take part in the dialogues. Sabino, the youngest, would represent the natural and physical realm (I, 251); Juliano typifies the second plane corresponding to the intelligence or the rational side of man (I, 64); Marcello represents the culmination of man's highest goal and development in the spiritual man. In this way, the three participants in the dialogue would embody and personify three aspects of the author



himself. Marcello claims that his school of thought is reduced to three genres, namely, Nature, Grace and Personal Union. The first pertains to the natural endowments and physical properties given one at birth, the second, to those added after birth, while the third is transmitted to man by means of Christ's identification with man and his essential unity with God (I, 62).

In this thesis the edition popular with most critics is used. It is the "Clásicos Castellanos" edition and the quotations are from the 1956 edition. Roman numerals have been used throughout to indicate the book referred to, whilst arabic numbers tell the page. The edition employed in this thesis reproduces the third edition which was originally printed by Guillermo Foquel in 1587. The very first edition of the work was printed in Salamanca by Juan Fernández in 1583.

In the division into three books the author, Fray Luis, shows his preoccupation with a measured equilibrium in that, though the number of names in each book varies, yet each book contains an approximately equal number of pages: 251 in the first book, 243 in the second and finally 242 pages in the third. The names as found in the work of Luis de León, each form a separate chapter. In his first book are the names: "Pimpollo", "Fazes de Dios", "Camino", "Pastor", "Monte" and "Padre del siglo futuro". In the second book are found: "Braço de Dios",





"Rey de Dios", "Príncipe de paz", and "Esposo". The third book contains the names of "Hijo de Dios", "Amado", "Jesús", and "Cordero". There are many other names and titles that are mentioned in both the Old and New Testaments but which Luis de León does not discuss. He chooses certain names which are capable of illustrating those ideas which he wishes to examine. Fray Luis approaches the Scriptures with a devotional piety and a readiness to explore the interconnections of the names by the exercise of poetic licence and simple acceptance. He allows the Platonic ideas characteristic of his time and of his ecclesiastical order to mingle with biblical patterns of thought more than the largely semitic material would warrant, though there are some traces of platonism in parts of the New Testament.

There is some justification for the statement that some of the names such as "Monte" have a "tenuous contact with Christ"<sup>13</sup> insofar as the New Testament is concerned. Most of the names employed by Fray Luis can be reasonably recognized in both Old and New Testaments and there are good grounds for this in the habit of the New Testament writers to think in typological terms.



## NOTES

1

Aubrey F. G. Bell, Luis de León, (Barcelona: Editorial Araluce, 1925), p. 240.

2

James Fitzmaurice-Kelly, Fray Luis de León, (Oxford: Oxford University Press, 1921), cites Documentos inéditos, Vol. X, p. 179.

3

Mariano D. Berrueta, Fray Luis de León, (Madrid: Biblioteca Nueva, 1952, p. 146).

4

New Testament, II Corinthians VII, verse 5. All English citations are from the King James Version.

5

New Testament, Mark VI, verse 31.

6

Karl Vossler, Fray Luis de León, (Buenos Aires: Espasa-Calpe, 1946, p. 50).

7

Manuel Durán, Luis de León, (New York: Twayne Publishers, Inc., 1971, p. 127).

8

Karl Vossler, op. cit. p. 58.

9

Ibid. p. 60

10

Berrueta, op. cit., p. 147



## CHAPTER I

The first three names in the work of Luis de León, De los nombres de Cristo, as well as a general introduction to them, are discussed in this first chapter. What's in a name? Everything, according to Fray Luis. From antiquity names have carried a very real significance, often setting apart an individual. León approaches the ancient Hebraic idea that the name and the person were almost synonymous. On this account, other titles for the name of God were substituted by antiquity.

In the first three names, as well as in all subsequent ones, the author's original order has been maintained. The grouping of each set of names is not haphazard but follows a natural thematic principle and division. The first sub-division, "Pimpollo" deals with the beginnings in the plant life of a new bud or shoot. The second division, "Fazes de Dios" also begins at the first recognition of a person as revealed in his facial appearance. The third division is "Camino" and deals with the new path or way to which mankind is to be introduced in this name.

It is evident that Luis de León himself has a specific order for these names for he states that "este es uno de los nombres de Cristo, y, según nuestra orden, el primero dellos," (I, 58). He gives another reason saying that the birth of Christ is the beginning of a new and marvellous generation (I, 51).



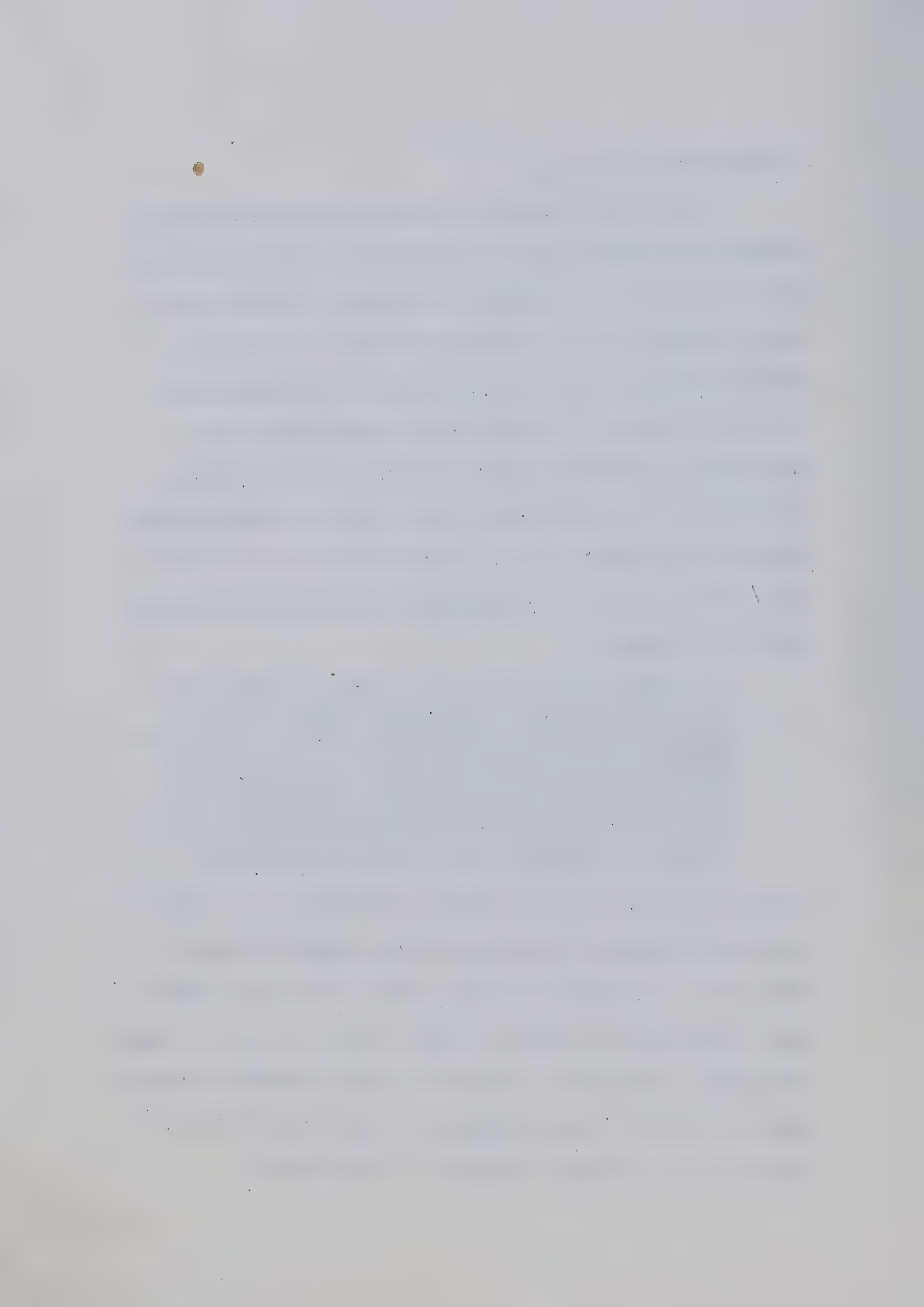


### A. The names in general.

The overall relationship between nature and the divine, between the physical and the intangible, the material and the idea is presented in an explanatory chapter of León's work and is entitled "De los nombres en general". A similar philosophical idea was first proposed and made famous by Plato in his theory of the existence of universals and the distinction between truth and appearances. In the analogy of the chair, the actual tangible chair comes into being because the idea of it already existed. Plato elaborates on this idea in the seventh chapter of the Republic. Dealing with the simile of the cave he states:

But whether true or false, my opinion is that in the world of knowledge the idea of good appears last of all, and is seen only with an effort; and, when seen, is also inferred to be the universal author of all things beautiful and right, parent of light and of the lord of light in this visible world, and the immediate source of reason and truth in the intellectual; and that this is the power upon which he who would act rationally either in public or private life must have his eye fixed.<sup>11</sup>

In this passage the universal author of all things in the visible world is the "source of reason and truth in the intellectual". Plato's idea of "the good" becomes in the terminology of Fray Luis, the Divine Person who by grace endows man with reason and intellect. The author endeavours to show how this "universal author of all things" (i. e. of nature), is seen in and reflected in his creation. Marcello explains it in these words:



Porque se ha de entender que la perfección de todas las cosas, y señaladamente de aquellas que son capaces de entendimiento y razón, consiste en que cada una dellas tenga en sí á todas las otras, y en que siendo una, sea todas cuanto le fuere possible; porque en esto se avezina á Dios, que en sí lo contiene todo.... La cual semejança es, si conviene dezirlo assí, el pío general de todas las cosas, y el fin y como el blanco adonde embían sus desseos todas las criaturas. Consiste, pues, la perfección de las cosas en que cada uno de nosotros sea un mundo perfecto, para que por esta manera, estando todos en mí y yo en todos los otros,... se abraçe y esclavone toda aquesta máquina del universo, y se reduzga á unidad la muchedumbre de sus diferencias... (I, 27, 28).

Fray Luis de León harmonizes the variety and diversity in nature by showing how three different spheres are united and complement each other, the lower being representative of the higher. He says:

y para que estendiéndose y como desplegándose delante los ojos la variedad y diversidad, vença y reyne y ponga su silla la unidad sobre todo. Lo cual es avezinarse la criatura á Dios, de quien mana, que en tres personas es una essencia, y en infinito número de excellencias no comprehensibles, una sola perfecta y sencilla excellencia. (I, 28).

Each creature seeks its fulfilment and perfection for which nature makes an abundant provision. To this natural realm pertains the body, as the author explains: "Porque el ser que tienen en sí es ser de tomo y de cuerpo, y ser estable y que assí permanece" (I, 30). Progressing from a physical base man's understanding grasps what is pictured in the natural and by this means discovers what the spiritual signification infers. "Pero en el entendimiento que las entiende házense á la condición dél, y son espírituales y delicadas" (I, 30).

This interplay between the three spheres of life is brought into focus in a unitive way by the names of Christ. Rather than





being a treatise with varying subordinate themes, as Helen Goode expressed it,<sup>12</sup> it would appear that De los nombres de Cristo explicitly endeavours to present the unity amidst the diversity and the diversity in the unity. In the theme and the composition of Fray Luis' work, therefore, the harmony of the universe predominates and from the very language emanates a measured, symmetrical equilibrium.

The dialogues are based upon the names of Christ as outlined in the paper read by Sabino, one of the personages in the discourse. The origin of the paper is obscure. It may have been notes which Fray Luis sketched while in prison or it could have originated with Orozco Alonzo's De nueve nombres de Cristo.

What the name signifies, the office that it bears, and the form or expression of that name are three imperatives for a fruitful comprehension of the work. In the words of Juliano:

De tres cosas que en el principio nos propusistes, avéys ya dicho las dos, que son, lo que es el nombre, y el officio para cuyo fin se ordenó. Resta dezir lo tercero, que es la forma que se ha de guardar y aquello á que se ha de tener respecto quando se pone (I, 32).

The meaning and particular significance of each name is as important as is the sound and orthographic representation of the language; being the author's vehicle for our comprehension. He explains thus:

quede esto por cierto, que todos los nombres que se pone por orden de Dios traen consigo significación de algún particular secreto que la cosa nombrada en sí



tiene, y que en esta significación se assemejan á ella; que es la primera de las tres cosas en que, como diximos, esta semejança se atiende. Y sea la segunda lo que toca al sonido; esto es, que sea el nombre que se pone de tal cualidad, que cuando se pronunciare suene como suele sonar aquello que significa, ó cuando habla, si es cosa que habla, ó en algún otro accidente que le acontezca. Y la tercera es la figura, que es la que tienen las letras con que los nombres se escriven, assí en el número como en la disposición de sí mismas, y la que cuando las pronunciamos suelen poner en nosotros (I, 38, 39).

The names of Christ are related to his human nature and to the spiritual riches that God transfers to man as he works in and through him (I, 49). The ~~theme~~ is built around the names of Christ in which beauty and an harmonious accord are wrapped. Both in the meaning and significance of these names as well as in the style and form of expression, the author endeavours to present his ideas and philosophy. A thematic analysis therefore, becomes necessary in order to plumb the depth of meaning. The form and outer shell becomes the wrappings in which the hidden kernel involving the wealth of Fray Luis de León's learning, philosophy and theology is laid bare.

Manuel Durán in his excellent work on Luis de León, feels that most critics shy away from the meaning of each name, although some like Alain Guy do discuss his philosophy. Durán further declares that "most of these names, belonging as they do to the Old Testament, seem to have only a tenuous contact with Christ".<sup>13</sup> He adds that these names properly belong to the



"Father of Christ", the "God of the Old Testament".<sup>14</sup>

Unfortunately, this conception contravenes both the Old and New Testament for the "Son" is the Pre-incarnate "Christ" or Messiah who is the Jehosua of the Old Testament. As the Apostle Paul declares in his epistle to the Colossians, Christ is the Agent through whom God the Father exercised contact with man both in the Old and the New Covenants. To miss this essential nature of the meaning of the names is to miss the real message of this work of León.

Durán further declares that "critics and specialists often enumerate the list of names in the book as if all of them belonged unquestionably to Jesus".<sup>15</sup> He adds that "this author has the impression of being the first one to question the appropriateness of Leon's interpretations".<sup>16</sup> As the Greek name Jesus is equivalent to the Hebrew name Joshua, or Jehosuah (III, 151), meaning Saviour or Jehovah Saviour, it is evident that the names in both the Old and New Testaments can only refer to the same person. The author of De los nombres de Cristo is not always interested in the express designation of a name but rather his intention is to show how certain words, names and expressions indicate the attributes, offices and person of God the Son. As Karl Vossler fittingly expresses it, "The greater part of these names can only be understood metaphorically or by way of comparison".<sup>17</sup>

The names of Christ lend themselves to an interpretation





based on a bucolic background, close to nature, to the pastoral, heroic and idyllic. Fray Luis' continual allusion to the thought of antiquity coincides perfectly with this setting so popular in the Renaissance. Karl Vossler writes:

En sus diálogos De los nombres de Cristo es donde bajo el signo del lenguaje y de las denominaciones humanas de la divinidad, consiguió la unión mas perfecta y original de la esencia de lo eterno con las apariciones terrenas.<sup>18</sup>

How well the Augustinian monk succeeded may be seen in the subsequent discussion of these names.

### B. Pimpollo

A new shoot has sprung up. What better place for a logical beginning? In fact this is exactly where Fray Luis chooses to begin. Not in Genesis, the book of beginnings but in mid-stream, as it were, in a prophecy of the prophet Isaiah. The reference to plant life is, of course, reminiscent of the origins in the first chapter of Genesis where plants were created before man, we are told. The background then is the sphere of nature and the application of a new shoot or bud which branches off from the main trunk-line of mankind is not difficult to identify. In this name applied to Christ there is a new departure, that is to say, something new in the divine way of dealing with mankind is now introduced into the stream of human life and thought. The bud springs forth at the conflux where the divine flows into the stream of humanity. A change there is going to be just as new blood infused



into a patient quickens the life, so also the bud or branch speaks of a definite office and characteristic of Christ. Fray Luis explains:

Llama á Cristo arbolico, y porque le llama assí, siguiendo el mismo hilo y figura, á su sanctíssima madre llámala tierra, conforme á razón; ... no avía una palabra que mejor ni con más significación lo dixesse, que era dezir que fué tierra seca (I, 80).

Luis de León is a humanist and reveals real democratic principles for one so close to medieval times. He establishes this name of Christ by quoting from the prophets such as Isaiah and Jeremiah, from the lowly servant Ezekiel, from the priest Zecharias and from king David. Throughout Fray Luis' discussion about the names he draws upon many sources, sacred and also profane. He quotes examples among personages of high degree and of low estate as typified by the shepherds and nobles. His sympathies tend to lie with the underdog, the persecuted and the lowly. This was no doubt due to his own experiences in prison and the accompanying afflictions endured there.

This name presents a new feature in the character and the office of Christ. Like a connecting thread the name runs throughout the intricately woven threads of scripture, and is not just found in one isolated reference. In both the Old and New Testaments some corroboration can be found for each name as the author of the work follows the old saying that "The New Testament is in the Old contained and the Old is in the New explained".



For the author of De los nombres de Cristo, man is the central link between nature and the spiritual, "en juntarse Dios con ella" (human nature), God also joins himself with all his creatures (I, 64). Because of this fact man is the meeting-place between the physical and spiritual. Fray Luis says, "por causa de ser el hombre como un medio entre lo spiritual y lo corporal, que contiene y abraça en sí lo uno y lo otro" (I, 64). The crux of the author's philosophy may be summed up in his expressions that the creature and the creation were formed primarily as the means whereby God intended to reveal his own self and personality and likeness, he writes:

todo el bien que vive y luze en la criatura es bien que puso en ella Dios, ... que es todo aquello en que consiste su ser y lo que dello se sigue; ... Otros bienes no los plantó Dios en lo natural de la criatura ni en la virtud de sus naturales principios para que dellos nasciessen, sino sobrepúsolos él por sí solo á lo natural (I, 62)

Fray Luis argues that because creation was made by God it is a reflection of himself because God could not make anything that did not reflect some characteristic of himself, one way or other. He expressed it in this way:

Porque en lo natural remedan las criaturas el ser de Dios, mas en los bienes de gracia remedan el ser y la condición y el estilo, ... pero en la unión personal no remedan ni se parecen á Dios, porque se juntan con él en una misma persona (I, 63).

By this it is seen that the creature and nature reflect the higher plane on which man stands, though it is only with man that God joins himself. It is a threefold unfolding of life on three planes





that the author describes in this work. He refers repeatedly to this theme, as in the following:

mas la Escuela los suele reduzir á tres generos: á naturaleza y á gracia y á unión personal. A la naturaleza pertenecen los bienes con que se nasce, á la gracia pertenescen aquellos que después de nascidos nos añade Dios; el bien de la unión personal es aver juntado Dios en Jesucristo su persona con nuestra naturaleza (I, 62).

This is the uniting factor and harmony in all the work. The different names are different prismatic reflections of the divine person as seen through his son. Fray Luis explains that in this name God has brought to light a unique and divine fruit which is Christ, so he can be called the common and general product of all things (I, 66). Throughout the work his similes and references touch upon every walk of life, indicating that all nature's diversity can be in harmony when viewed in relation to the central person of the universe, who is Christ.

Luis de León adheres to the scriptural idea yet he is also true to his humanistic and democratic principles. He points out how diverse persons express an harmonious sentiment in relation to the name, character and the person of Christ. Among them are shepherds, kings, labourers, taxgatherers, cultured and uncultured people.

In this first name "Pimpollo" the central idea and the interior expression are portrayed by the numerous comparisons



which are emphasized by the use of such words as "como", "assi" and the combination occur frequently. Altogether these words are found some ninety-eight times in this first portion and name. The analogous nature of the work is seen in this manner of writing. There is a natural fluidity between the comparisons taken from nature and their spiritual counterpart or significance. Harmony and balance in the language as well as in the structure and thought are added by this means.

Ever faithful to classical tradition, especially as it concerns the epic, Leon addresses himself to his poetic and prosaic Muse. In his case it is the greatest of all Muses as he refers to the spirit of God who is to inspire his sentiments and his very words. He writes:

¿quién podrá dezir de Cristo y de cosas tan altas como son las que encierran los nombres de Cristo, si no fuere alentado con la fuerza de su espíritu? Por lo cual desconfiando de nosotros mismos, y confessando la insuficiencia de nuestro saber, y como derrocando por el suelo los coraçones, supliquemos con humildad á aquesta divina luz que nos amenezca; .... Porque Señor, sin ti, ¿quién podrá hablar como es justo de ti?.... Luze, pues, ¡o solo verdadero sol! en mi alma, y luze con tan grande abundancia de luz, que con el rayo... te hable y pregone (I, 26, 27).

Homer too began his majestic Iliad with an invocation to the goddess<sup>19</sup>; in Plato's Ion, the rhapsode claims inspiration not just from the genius of Homer but from the gods;<sup>20</sup> and<sup>21</sup> Hesiod<sup>22</sup> refers to a similar experience in his Theogony.



In structure and theme this portion fittingly forms the commencement of a work that produced in the author a sense of serenity and inner delight. He declares:

porque aunque son muchos los trabajos que me tienen cercado, . . . en medio de todos ellos, han serenado mi ánima con tanta paz. . . . Y hame convertido este trabajo el Señor en mi luz y salud (I, 15).

The bud and fruit become to the author a physical symbol of an interior experience and delight, as expressed by Solomon in the Canticles, "I sat down under his shadow with great delight and his fruit was sweet to my taste".<sup>23</sup> Fray Luis does indeed view all the names in this light as he writes:

hame parecido que començar por sus nombres, para principio, es el más feliz y de mejor anuncio. . . y para mi gusto particular, la materia más dulce y más apazible de todas: (I, 16)

The inference that Fray Luis found inner peace amidst the turmoil of his life and particularly his experience in the inquisitorial cell is therefore credible and logical. Interwoven in the work is the author's own experience and proof which validates his arguments. There is a personal response demanded by the claims made in the names. Only the initiated can really expect to plumb the depths and discover the mystic significance which lies hidden in these names. León has firm opinions based on biblical authority, yet his language is always so calm, moderate, charming and majestic that the reader never feels that his is an





attitude or expression in any way domineering. Durán says of him,

León wanted to please and to win over his readers. His weapons were both musical and intellectual; in the latter area they were logical reasoning, quotations from the Bible, hidden syllogisms. <sup>24</sup>

The influence of Cicero, who brought Latin prose to a perfection, is evident in the author of De los nombres de Cristo. The latter succeeds in a synthesising of thought which parallels the rhetoric of Cicero. The result is a harmony and musicality which is heightened when read aloud. As the aim of the rhetorician was to charm the listener, Fray Luis' success becomes evident in the rhythm and cadence of his prose work. The variation in the length of the paragraphs, the balanced antithesis, an abundance of subordinate clauses within the main structure, strike the reader forcibly. He is left expectant at the close of a long paragraph, in a similar manner as in a musical crescendo. By this device the author succeeds in presenting an authoritarian and didactic point of view in a convincing and readily acceptable manner. Luis de León too, repeatedly portrays the interlocutors as hanging on the very words of Marcello, after a lengthy paragraph which ends in a crescendo. An example of this build-up and burst of crescendo-like effect is seen in the glory and praise rendered in the following lines,



...y sólo a fin de que tú seas glorioso y ensalçado en todo tiempo y de todos.

Y dicho esto, calló; y los otros dos quedaron suspensos y attentos mirándole; y luego tornó a començar en aquesta manera: (I, 27)

The author approaches the manner of the ancient classical writers as well as the ancient prophets who wrote "con palabras figuradas y metafóricas" (I, 75) in order to express an unseen, hidden, mystical truth. The bud is the root out of the dry ground of humanity who renews and revivifies mankind.

### C. Fazes de Dios

The crux of the argument lies in the saying that the face (or the eye) is the mirror of the soul. Christ is called the face of God because it is by the face that one is known and God who is invisible, wishes to be made known in Christ Jesus. The Scriptures quoted in this name are the skeleton at the centre of which the idea lies.

The author of the work is ingenious in that he explains the Old Testament quotations by citations from the new and viceversa, when the citation is from the new. All five books of the Pentateuch as well as the Psalms and most of the New Testament reflect the idea of this name. The diversity of authors in the Bible, with different perspectives, all point to the essential unity for Christ is the central theme of their discussions.



The threefold purpose and action of the divine person is illustrated in man's creation from the dust, then his healing and repairing for the damage done by sin and finally his final restoration is to be in his original likeness when he is made immortal. (I, 82, 83)

The beauty and unity in the work of the Augustinian unfolds in the threefold revelation of the Face of God. Firstly in the earthly ambient, then in the human form in the body of Jesus, and lastly at the end of the ages in the revelation to the Church of the glory of God at Christ's return. He explains:

Porque lo primero se les mostró en el monte, adonde les dio ley y les notificó su amor y voluntad; y cercado y como vestido de fuego y de otras señales visibles, les habló sensiblemente, de manera que le oyó hablar todo el pueblo; y comenzó a humanarse con ellos entonces, como quien tenía determinado de hazerse hombre de ellos y entre ellos después, comolo hizo. Y este fue el aparecimiento segundo, cuando nació rodeado de nuestra carne y conversó con nosotros, y biviendo y muriendo negoció nuestro bien. El tercero será cuando en el fin de los siglos tornará a venir otra vez para entera salud de su Iglesia (I, 83, 84).

More of the mystic side of the author is shown in the "Fazes de Dios". P. Conrado Muinos Sáenz speaks of him as, "el más filósofo de nuestros místicos y el más místico de nuestros filósofos".<sup>25</sup> He further describes Fray Luis as one who "canta con el espíritu mirando al cielo, pero con los pies aherrrojados en la tierra, y su canto es doloroso como el suspiro del desterrado".<sup>26</sup> Alain Guy in his book about Fray Luis de Leon states,





el cristocentrismo leoniano, si bien no acaba en perfecta intuición mística, nos introduce...sin embargo en la ciencia suprema de la oración de unión y del matrimonio espiritual, cuya áscesis, don lírico, alto cultivo de los santos y fe ardiente pudieron aportar a fray Luis una auténtica pregustación".<sup>27</sup>

There is much that is secret, hidden and mystic about the revealing of God's face to man. Moses saw something of this in the burning bush and on Sinai when a new revelation was given to him for the deliverance of the people of God. Abraham also knew the secret which the author likens to a military password (tésera militar) and represents a secret known only to the Captain and his soldiers. The body of Christ is the image and figure of the Father (I, 91) and his soul and inclination can fully reflect God in this special office. The created beings cannot in the many aspects presented by the universality they have, properly accomplish a true revelation of the deity. By the mind of Christ union and fellowship with the Invisible spirit of God is possible. That the hidden face of God is now revealed in Christ there is no doubt as the writer to the Hebrews explains it thus:

Who being the brightness of his glory, and the express image of his person, and upholding all things by the word of his power, when he had by himself purged our sins, sat down on the right hand of the Majesty on high; being made so much better than the angels, as he hath by inheritance obtained a more excellent name than they.<sup>28</sup>

The Greek original is even more expressive for it speaks of the Word, Christ, as being the "effulgence" and the "exact expression (character) of the divine "



The mystic's basic understanding is that the earthly and physical are the shell or material entity that embodies the metaphysical and the intangible. This is reflected in the contemporary belief of Luis' day that the physical countenance and humours showed the inward condition and state of a man. (I, 94) As the physical is a representation of the inward and the mental the need of purging by the "via purgativa" is a necessary prelude to the second phase of enlightenment and instruction described in the "via illuminativa" and is finally consummated in the "via unitiva" which is a oneness with God. Following this teaching of Loyola such mystics as Santa Teresa and San Juan de la Cruz often crystallized their experience in a divine rapture. León does not enter into this ecstasy nor does he follow the militant adventurousness of St. Ignatius of Loyola, but ever adheres to an even, balanced and methodical practice and reasoning. The main difference between Loyola and Fray Luis lies in their attitude and methods which are employed to accomplish essentially the same goal. Loyola is dynamic and introduces a militant discipline filled with heroic ardor, León is quieter in his devotional attitude and appeals to reason and traditional values as expressed in the Bible and the classical authors.

In the favourite book of most mystics, The Song of Songs of Solomon, the author of the work sees the picture of violets and



myrrh as representing the bitterness that comes from the mortification of the flesh (I, 95). The earthly bridegroom is a representation of the divine bridegroom who chooses the Church as his spiritual bride. The author states:

Es también su semblante como el del Líbano, que es como la altura de la naturaleza divina, llena de magestad y belleza. Y finalmente, es dulçuras su paladar, y desseos todo él, para que entendamos del todo cuán merescidamente este cuerpo es llamado imagen y FAZES y cara de Dios (I, 96).

The appropriateness of the threefold representation of the divine as found in the body, nature and soul of Christ is noted in the words,

Pues si en el cuerpo de Cristo se descubre y reluze tanto la figura divina, ¿ cuánto más expressa imagen suya será su sanctíssima ánima, la cual verdaderamente, assí por la perfección de su naturaleza como por los tesoros de sobrenaturales riquezas que Dios en ella ayuntó, se assemeja a Dios y le retrata más vezina y acabadamente que otra criatura ninguna? (I, 97)

In the Song of Songs ( the Canticles), nature becomes the background for the divine hymnal of love. The philosophy of the author is seen in his interpretation of all nature and the cosmos as being united to and a manifestation of the divine. Alain-Guy views this in a similar manner, he writes,

La naturaleza entera festeja a los amantes y rima universalmente con este maravilloso himeneo divino. Ella vibra entera a su unisono, y el concierto cósmico... <sup>29</sup>

The nature of Christ in his humanity, in his mind and in his inclinations and holy soul are the representative of the divine and therefore a direct result of his intrinsic nature. (I, 99)





Alain Guy elaborates on the significance between the physical world and the spiritual in that one is a reflection of the other.

He corroborates the essential proposition of this thesis saying,

...el mundo material no es más que un reflejo del mundo espiritual, el cual está integralmente contenido en Dios... .  
Nuestras ideas humanas, así como todos los objetos que existen sobre la tierra, no son sino copias degradadas de estas realidades espirituales supremas. La razón y los modelos eternos, lo que Platón llamaba los arquetipos, son el original inmutable y trascendente; las imágenes y las realidades concretas de aquí abajo no son mas que la reproducción o el símbolo. La distancia entre los dos planos es infinita, pero varía según los seres. El mundo carnal no es mas que la representación o el espejo del mundo intelectual, aquel es el dominio de la apariencia y del fenómeno, mientras que el otro es el de la verdad y el absoluto. Las cosas materiales son ideas divinas realizadas y todo su ser es de Dios; como decía Platón, existen en la medida de su participación de las ideas eternas.

Así, pues, el universo sensible no es mas que un gran libro abierto a todos cuya clave hay que buscar fuera de él, en el universo espiritual.<sup>30</sup>

The theme expressed in this portion singularly depicts God's love and perfection and unity. The deity embraces all nature in his love and each individual can only achieve the zenith of his love as it is directed first to the divinity. Total unity is found only in love directed first to the central divine person, which is to be focused in the person of Christ. Unity is found in the love or desire towards the beloved and becomes exclusive by its very nature of seeking out the unique one loved. Only a divine dimension therefore, can harmonize and diffuse at the same time. The love of Christ is as a flame which burns in his humanity and is converted into a holocaust to save all mankind.



#### D. Camino

The meaning and significance of this name is "Way" or "Path". The path one travels or actions performed are one's ways. Thus "Camino" signifies the condition, the creative faculty, the inclination and manner of procedure, in fact, the motivating force and the "modus operandi" of a person. Several correlated citations are made from many different biblical books which speak of Christ as the "Way" or "Camino". Thus in Psalm 36 verse 5, David says, "Commit thy way unto the Lord and he shall bring it to pass." This is interpreted by León as opening oneself and revealing the intents of our hearts to God in order that he may guide and lead us safely and surely in the paths of righteousness.

The unity of the chapter is preserved as all references have the same theme and develop the idea of "Camino" along the lines of the author's thinking. The three-faceted development is evident also in this chapter. First the way or path relating to footsteps and tracks one makes and follows is discussed, "porque so no es poniendo las pisadas en él y siguiendo su huella, ninguno va al cielo" (I, 109). The works and actions which result from one's inclinations belong to the second plane. This moral facet follows naturally such an illustration as the mother who takes the child by both hands and guides and leads it. The third phase is of course the spiritual and touches the will and leads to virtuous perfection, León says,



"redemidos una vez, podemos caminar y merecer después alentados con la virtud de aquel bien" (I, 119). In the final paragraph the author adds, "Y assí, no manda solamente a la razón, sino haze en la voluntad ley de lo que manda, y se lançado allí, es su bien y su ley" (I, 124).

The expositions of Fray Luis parallel the biblical patterns, particularly that of Saint Paul. Both men see in nature a figure of the invisible, the eternal and celestial patterns. Thus Saint Paul speaks of the events that happened to Israel as examples or patterns for those coming after. He says, "Now these things were our examples, to the intent we should not lust after evil things, as they also lusted"<sup>31</sup>. The same writer continues, "Now all these things happened unto them for examples: and they are written for our admonition, upon whom the ends of the world are come"<sup>32</sup>. The author of Los nombres writes in a similar manner: "Los hijos de Israel, cuyos passos desde Egipto hasta Judea fueron imagen de aquesto, siempre fueron subiendo por razón del sitio y disposición de la tierra" (I, 113).

In this reference Luis de León is illustrating the grades of progression of the "Camino". Again he approaches the mystic ideas current at his time for he speaks of the threefold divisions so common in mystic terminology in this manner:

Y todos ellos, los que caminan en él, se reduzen a tres:  
a principiantes, que llaman, en la virtud, a aprovechados en





ella, a los que nombran perfectos. De los cuales tres órdenes se compone todo lo escogido de la Iglesia, assí como su imagen, el templo antiguo, se componía de tres partes: portal y palacio y sagrario (I, 116).

These divisions reflect the ancient Gregorian division and correspond to the mystic grades and roads, namely, the Purgative Way, the Illuminative Way and the Unitive Way. This idea of Fray Luis is expressed in his exposition of the Canticles where he says,

En los Cantares se representan en primer lugar los principios y como si dijéramos la primera infancia del amor divino. Después, su crecimiento y, finalmente, el más alto grado del amor.... En esta subida del alma a Dios por amor hay tres grados, en los cuales se sube del ínfimo por el medio al superior, cosa que todos pueden hacer, y de hecho muchos llegan. Estos grados fueron desde antiguo denominados por los santos y experimentados en este amor con nombres apropiados de suerte que al que se halla en el primer grado le llaman principiante ("incipientem" adpellarunt); al que ha hecho progresos en un grado notable, aprovechado ("proficientum gradum" tenere dixerunt) y al que ha llegado al sumo grado, perfecto.<sup>33</sup>

Angel Vega after quoting the above passage explains that Fray Luis uses other similar terminology such as the plant with its threefold stage of growth, flowering and fruit which is also analogous to the three ages, infancy, youth and maturity. Of the plant he writes, "la de la planta (comparación ya usada por el Apostol y la liturgia primitiva al llamar a los nuevos cristianos Neofitos-nuevas plantas-)"<sup>34</sup>. Angel Vega agrees that this same division is to be found in Los nombres de Cristo. He writes, "Este mismo pensamiento y division se halla en los Nombres



35

de Cristo".

A similar idea of grades in the mystic life is developed in more detail by St. Teresa de Jesús in her work Las moradas, wherein she depicts the Interior Castle as having seven moradas or dwellings, each being on a higher grade than the previous.

"Camino" for Fray Luis comprises grades of advancement unto perfection. He explains that, "...suben, digo, porque la virtud cristiana siempre es mejoramiento y adelantamiento del alma" (I, 112). He sees the figure of the temple as demonstrating this idea of ascension, for no one could enter without taking steps upward ("sin subir" I, 113). From this figure of the real and tangible he progresses through the intellect and the inclination to the zenith. Finally they go in this way, he says, because they tread on those things which men esteem: riches, honour and delights... " (I, 114). The essential unity that binds all in one is this name of Christ which signifies that he is the grade, the pathway that all must take to enter into the heavenly temple (I, 115).

Finally the office of "Camino" is a perfect harmony with its central figure and theme. He is the "new and living way" into the holiest of all.<sup>36</sup> The doctrine of Fray Luis remains always Christ-centered, Christ being himself the Way to receive remission of sins, while his death and resurrection is the living way into the holiest through the spirit.



## NOTES

11

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12

Helen Goode, Literary Expression in Los nombres de Cristo, (University of Kansas, 1957).

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Durán. *op. cit.*, p. 125.

14

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Evelyn-White, H. G. The Hesiod, The Homeric Hymns and Homerica. (Cambridge, Mass.: Harvard University Press, 1943), pp. 78-81.

22

*Ibid.*

23

Old Testament, The Canticles II, verse 3. The analogy is to the heavenly Bridegroom and the Bride, the Church.



24

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25

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26

*Ibid.*

27

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28

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29

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30

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31

New Testament. I Corinthians X, verse 6

32

*Ibid.*, verse 11.

33

Angel C. Vega, Cumbres místicas, (Madrid: Aguilar, 1963), p. 96.

34

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35

*Ibid.*, p. 98.

36

New Testament. Hebrews X, verses 19-20.





## CHAPTER II

After the first three names dealing with the beginnings and origin of the names, three more are enumerated treating of the provision made to meet all human needs. In the second chapter of this thesis the names of "Pastor", "Monte" and "Padre del siglo futuro" are examined.

In these names the benefits of God's care and concern are extended to the individual in a personal way. Christ is now presented as the Shepherd with his flock, the mountain with resources to meet all wants in the family and as the benign father who gives undivided attention to each child.

### A. Pastor

One of the most lyrical portions of the entire work is that presented in the name "Pastor". Since it is the office of Christ to make one of all and to gather all into the fold in peace, this title is suitable to him as to no other. This theme which occupies itself with the peace and tranquillity of the countryside is close to the heart of the Augustinian monk. This fact is revealed in his poetry such as La vida retirada and Noche serena. He praises the country and the village whilst the town and the city-life are seen in the poorest light, even despised. He writes, "Porque puede ser que en las ciudades se sepa mejor hablar, pero la fineza



del sentir es del campo y de la soledad" (I, 128). In this respect he reflects Virgil and Horace. The former he calls the poet and the latter the lyrist. Poetry is the natural product of the shepherds and the solitary and peaceful atmosphere creates purity and harmony in the soul which is in direct opposition to the vice and pleasures of the city filled with noise. "Porque lo primero, la vida pastoril es vida sossegada y apartada de los ruidos de las ciudades y de los vicios y deleytes dellas" (I, 126). The harmony in nature is viewed as contributing to purity and the well-being of man.

Tiene sus deleytes, y tanto mayores cuanto nascen de cosas más sencillas y más puras y más naturales: de la vista del cielo libre, de la pureza del ayre, de la figura del campo, del verdor de las yervas, y de la belleza de las aguas con su frescura le deleytan y sirven (I, 126).

Doubtless Fray Luis was inspired too by the Pastoral Novel which is reflected in this aesthetic setting. The natural result is that from antiquity men were shepherds, as in the case of the patriarchs to whom God revealed himself. The idea of the solitary (la soledad) in nature is very clear in the philosophy of Luis. He regards the city life with its social and mundane preoccupations as symbolical of vice and estrangement (alejamiento) from God. On the contrary the solitary and retired apartness of the country life corresponds to a virtuous life and to a true knowledge of the divine which results in fleeing the world of vanity and finding a refuge in the tranquility of one's interior world or castle where God can reveal himself to man. This then becomes a leit-motiv in Fray Luis' philosophy. On the one hand



Fray Luis cites the life of the shepherd as leading to true love, "De manera que la vida del pastor es inocente y sossegada y deleytosa, y la condición de su estado es inclinada al amor" (I, 130), whilst on the other anxiety, disorder and discord are the result of the city's disquieting influence. He introduces his own experience in saying,

si comparamos aqueste nuestro miserable destierro, es comparar el desassossiego con la paz, y el desconcierto y la turbación y el bullicio y desgusto de la más inquieta ciudad con la misma pureza y quietud y dulçura (I, 131,132).

An acceptance of his condition through this philosophy allowed the author to suffer being unjustly accused.

The idea of the bucolic in Fray Luis' reasonings makes the name "Pastor" significant in that the shepherd, reflects Christ.

Vive en los campos Cristo, y goza del cielo libre, y ama la soledad y el sossiego, y en el silencio de todo aquello que pone en alboroto la vida, tiene puesto él su deleyte (I, 130).

This apartness from the noise and bustle and pursuit of the solitary leads one into a knowledge of the inner life and of one's own self.

There is a definite parallel with the ancient precepts of the oracle at Delphi which Socrates popularized so well, namely, "Γνωθι σεαυτον," (know thyself) and "Μηδεν αγαν" (self-control).

As Alain Guy expresses the idea:

Es preciso renunciar a estas engañosas apariencias y conocernos sin reticencias, tal como somos en realidad sin ninguna ficción prestada, sino en la desnuda simplicidad que caracteriza lo real.<sup>38</sup>





He continues writing that for León , "Su ideal es la evasión fuera de la mentira social y temporal, hacia las fuentes supremas de la verdad y del bien, las que solo se encuentran en la soledad austera".<sup>39</sup>

This first step corresponds to the mystic "via purgativa" which prepares the soul for the next step of enlightenment in the "via illuminativa".

Abraham is cited as an example of all this separation from the world and retirement to the solitary life in Canaan. Elijah also was made to go into the desert where the divine presence would communicate with him not in the storm or whirlwind, but rather in the "still, small voice" of God. In all the author sees the pastoral life as conducive to an harmonious accord in one's life and thus becomes an image of the heavenly sphere which culminates in love. In the pastoral life the author of the work sees a sincerity of mind uncontaminated with the vices of the city, as it is pure and well ordered. This makes such a life a proper image of the pure kind of love. To the shepherd pertains "la vista desembarazada, ...que es ella en sí una imagen clara...una como escuela de amor puro y verdadero" (I, 129). This idea of the natural world as a reflection of the unseen and heavenly one is clearly a basic concept as is evidenced in the following quotation:

Porque los demuestra a todos amistados entre sí y puestos en orden y abraçados, como si dixésemos, unos con otros, y concertados con armonía grandíssima, y respondiéndose a



vezes y comunicándose sus virtudes, y passándose unos en otros y ayuntándose y mezclándose todos, y con su mezcla y ayuntamiento sacando de continuo á luz y produziendo los frutos que hermocean el ayre y la tierra (I, 129).

The pastor or shepherd is signified as being disposed to the harmonious well-being of the flock because of these inherent qualities. (I, 129). The third phase in León's philosophy of the "Pastor" is his ability to feed and nourish those he governs because to feed is to rule. The flock is prepared for final perfection because the true shepherd, "la apasta y abrava y la baña y la tresquila y la cura y la castiga y la reposa, y la recrea y haze música, y la ampara y defiende" (I, 130).

The shepherd by his pastoral life "innocente y sossegada y deleytosa", and by virtue of his inner nature and state which is "inclinada al amor", perfectly fulfills his mission.

In the country is seen the reflection of the divine in nature,

Porque, assí como lo que se comprehende en el campo es lo más puro de lo visible, y es lo senzillo y como en el original de todo lo que dello se compone y se mezcla; assí aquella región de vida adonde bive aqueste nuestro glorioso bien, es la pura verdad y la senzillez de la luz de Dios y el original expreso de todo lo que tiene ser, y las rayzes firmes de donde nascen y adonde estriban todas las criaturas (I, 131).

The mountains are seen to be "pregnant" with a supply of benefits of the most exalted sort; while the flowers crown the fields; the minerals are in the living waters; the sheltered sequestered valleys produce olive, aloes and incense and



in the trees an army of birds rest and sing with sweetest music. The contrast to the disquiet and discord resulting from man's estrangement and exile (*destierro*) from God and from the country becomes evident when compared to life in the country. A modern analogy curiously reminiscent of León's philosophy can be found in the following extract:

Cain fled to the land of Nod, or wandering, and built a city. It is significant that Cain passed on a way of life to his children that would destine them to the same estrangement that he knew.

Genesis four tells the story. This city was a place of music, harp and organ, of brass and iron. This thriving society was not dependent on God for anything, but upon their corporate ability to manufacture all they needed, and to entertain their impoverished souls with the fine arts. Hence, it was a godless society composed of men united in their common desire to escape the presence of the Lord. Together they could depend on each other for strength, protection, comfort and happiness.... The abundance of their materialistic society was god enough for them: ...<sup>40</sup>

The Bible is always the final arbiter in the thought and philosophy of Fray Luis but it shows the extent of the influence of antiquity in him when he quotes at length from such philosophers as Epictetus, the Greek Stoic, and Plato, whose arguments he frequently uses to corroborate his own. In order to emphasize the necessity to rule oneself by first knowing the inner self, the author quotes Epictetus. Fray Luis said, "Porque cierto es que el verdadero pasto del hombre está dentro del mismo hombre y en los bienes de que es señor cada uno" (I, 148). Epictetus taught that as all nature was one divine system therefore



"human life is only in harmony with Nature when the individual will is directed to ends which are among those of Nature. Virtue consists in a will which is in agreement with Nature". His well-known formula, "Endure and renounce", sprung from his idea that unavoidable ills came from without and were for one's own benefit, therefore ought to be endured. Rest and happiness lie in conditions which are controlled by oneself, that is, those things which are dependent on one's own self and will. Inner freedom and peace of mind are then the goal of the wise. A will, reconciled to the divine, will abide and co-operate in the ambient of the harmonious universe having no discontent with things beyond the control of his free will. To this the author of Los nombres comments saying, "todas las cuales obras y cosas tiene el hombre dentro de sí mismo y debaxo de su gobierno, sin respecto á fuerça exterior" (I, 150). It is for this reason, he continues, that, feeding and ruling mankind are works that are naturally his (I, 150). Christ has been given his office of "Pastor" because he has all natural and spiritual benefits summed up in himself ("amontonados en sí"). He alone of all previous and subsequent rulers, leaders and would-be shepherds unites into one fold. He alone is the one "Pastor" chosen by God to unite all in one, because it is his office to unite into one. He writes:

le llama Dios Pastor uno en el lugar alegado; porque su officio todo es hazer unidad (I, 152).





The manner in which Christ fulfills the nomenclature of "Pastor" and the reasons why he has this office are enumerated. The author commences with the physical side, the land, the country and the fields, then he proceeds to the moral and ethical and finally shows how this unity with God brings blessing to the flock. The words of J. Chevalier summarise the ideas found in this name in so far as man's will and the divine will are concerned. He writes: "L'homme n'est ce qu'il est, que lorsqu'il est ce qu'il doit être. Il n'est ce qu'il doit être que lorsqu'il se soumet  
42  
à Dieu".

Finally, in this name is found a source of supply for all human needs. The name circumscribes all the universe harmonizing and supplying all lack and even the aspirations of mankind.

## B. Monte

Highlights in the doctrine and philosophy of the author are touched upon in this section and name. The origin and employment of poetry are discussed as well as the role of the ancient philosophers and their relationship to the inspired biblical authors. The Christian principle of the weak overcoming the strong, the humble reducing the proud, the high being brought low and the small, despised and insignificant replacing



or superceding the strong and mighty, all are brought into focus in this name.

Fray Luis in his usual orderly way enumerates why this name is appropriate for Christ. He compares the manner of the autocratic disciples of Pythagoras in the way they taught with his own method. These disciples simply said, "he said" without giving any reason; Fray Luis seeks to prove the validity of the attribute in the name as given to Christ.

This name properly speaks of the time of the coming of Christ in the final days when his unending kingdom is to replace man's transitory era. The eschatological vision of León's might explain how he found comfort in his cell even after the death of his two companions. In his view "Monte" in the Scriptures signifies the eminent, or the temporal power of the chiefs who excel in virtue and spiritual knowledge as do the prophets themselves. In this sense the name implies not so much elevation above other mountains but the head and chief of all. The prophet Isaiah explains how the lowliest and most humble are to become lords over the exalted powers of the temporal scene.

The qualities and significance of this name are ingeniously explained by naming the effect for the cause. "Monte" he explains, "es por la abundancia... por la preñez riquíssima de bienes diferentes que atesora y comprende en sí mismo"(I, 163). For further corroboration he quotes the hebraic original of the



which is "el preñado" in castilian. The significance of this name is that "no sólo por la figura que tienen alta y redonda y como hichada sobre la tierra por lo cual parecen el vientre della ... mas lleno y preñado" (I, 164). Trees, wood and fruits for all human use are the products of this "Monte" whose benefits also include diverse kinds of secret and efficacious virtues. Springs and rivers too, originate in the mountain and fertilize and beautify the land. Gold, silver and precious metals and stones are to be found within the mountain. In fact it's the source of all human material benefits. For this reason it is "un MONTE y un amontonamiento y preñez de todo lo bueno y provechoso y deleytoso y glorioso que en el desseo y en el seno de las criaturas cabe" (I, 165).

The offices of Christ are reflected in this name for,

En él está el remedio del mundo y la destruyción del peccado y la victoria contra el demonio, y las fuentes y mineros de toda la gracia y virtudes que se derraman por nuastras almas y pechos, y los hazen fértiles, en él tienen su abundante principio' en él tienen sus rayces, y dél nascen y crescen consu virtud, y se visten de hermosura y de fruto, ... y del encienso, los apóstoles y los mártires y profetas y vírgenes (I, 165).

He is at once the priest, the sacrifice, the shepherd and food, teacher and doctrine, lawyer and judge, guide and road, medicine and medic. By these offices and attributes he becomes the perfect mediator between man and God; between the natural world and the heavenly and divine. In the author's words, "no nos divirtiésemos





dél puso en sí la copia y la abundancia... el tesoro abierto y liberal de todo lo que nos es necessario" (I, 166). He finally conducts the believer to eternal felicity by his life and death. "Assí en la vida como en la muerte también, assí en los años trabajosos de aqueste destierro como en la vivienda eterna y feliz a do caminamos" (I, 166). The personal experience and suffering of the author are here alluded to, and doubtless he supported his hope beyond the grave by this philosophy of life.

The continual symbolism of the natural for the celestial and spiritual is amplified in the following quotation:

Y como el MONTE alto en la cumbre se toca de nuves y las traspassa, y parece que llega hasta el cielo, y en las faldas cría viñas y miesses, y da pastos saludables á los ganados; ansí lo alto y la cabeça de Cristo es Dios, que traspassa los cielos, y es consejos altísimos de sabiduría, adonde no puede arribar ingenio ninguno mortal; . . . . Allí hallamos el trigo, que esfuerça el coraçon de los hombres, y el vino, que les da verdadera alegría, y el olio, hijo de la oliva y engendrador de la luz, que destierra nuestras tinieblas (I, 166, 167).

It is this constant comparison and analogy between the natural and the heavenly that adds beauty to the expression and doctrine of Fray Luis for he sees the natural as symbolical and containing a spiritual meaning in her diversity and reflections. The Scriptures are in harmony with this interpretation of the author for such expressions as found in the Parables are earthly stories with a heavenly and often hidden meaning. To substantiate the name given to Christ, the author refers to Daniel the prophet and his



vision of a stone (piedra, a small stone) cut out of a mountain and afterwards grew to fill the valley. The Augustinian monk sees this as symbolic of Christ and the Christian gospel which had very humble and even insignificant beginnings yet eventually filled the world. "Por manera que primero fue piedra, y después de piedra, monte. Primero se humilló, y humilde, venció, y después... ocupó la tierra y el cielo con la virtud de su nombre" (I, 168).

The logical and erudite reasonings endeavour to reconcile all the diversity of nature into symbolisms of Christ and his offices and characteristics and in this he shows a marked affinity with Thomas Aquinas and St. Bonaventure who represent this synthesis of faith and reason. Alain Guy speaking of the era of the XIII century writes:

elle se caractérisait par un souci constant de concilier la foi et la raison, la grâce et la nature, l'ordre et la liberté, l'unité et la diversité, et en un mot, par la constitution d'un équilibre harmonieux se suspendant à Dieu comme à la clef de voûte suprême.<sup>43</sup>

This succinctly sums up Fray Luis' basic teachings and for this reason Marcel Bataillon well speaks of De los nombres de Cristo,<sup>44</sup> as " ce chef-d'oeuvre de l'humanisme chrétien".

In the midst of his exegesis on " Monte " the author bursts into poetry paraphrasing a psalm which expresses the riches of the mountain. He seems to be saying that mere prose is insufficient to express such sublime thoughts, effectively.



For him, poetry is a special vehicle to communicate and express the ineffable. It is a gift of God which men corrupt when they use it for mere levity. He explains, "porque este es solo digno subjecto de la poesía; y los que la sacan dél y forçandola la emplean, ó por mejor dezir, la pierden en argumentos de liviandad, avían de ser castigados...." (I, 177). Again he speaks of poetic inspiration and approaches the idea expressed in Hesiod in this connection. He claims that:

porque sin duda la inspiró Dios en los ánimos de los hombres para con el movimiento y espíritu della levantarlos al cielo, de donde ella procede; porque poesía no es sino una comunicación del aliento celestial y divino; y así los profetas cuasi todos, así los que fueron movidos verdaderamente por Dios, como los que incitados por otras causas sobrehumanas hablaron, el mismo espíritu que los despertava ... les ordenava y componía y como metrificava en la boca las palabras, con número y consonancia devida, para que hablassen por más subida manera que las otras... (I, 174).

He notes that the very metric order and words and composition are supernaturally inspired.

Fray Luis reflects the classical, elevated style but animates it with his own distinctive traits. Menendez y Pelayo says of him, "aunque se haya despertado por inspiración refleja, al contacto de las páginas de otro libro. Hay cierta misteriosa generación en lo bello, como dijo Platón".<sup>45</sup> Pedro de Lorenzo speaking of this same comment, adds, "Sobre el tino de fray Luis en el arte de la omisión: la sobriedad, la rapidez lírica, su maestría en las transiciones, su pureza de línea, ir en las formas clásicas



sorprendiendo un espíritu nuevo".<sup>46</sup> Fray Luis succeeds in elevating man's conception of the divine and interprets the divine to the human not only by the transcendent nature of his topic but by his poetry and poetic prose. Alain Guy sums it up as follows: "Mas allá de los razonamientos discursivos, por encima de la enseñanza escolástica, la poesía transporta al hombre hasta lo divino. Ella le eleva poderosamente de lo visible a lo invisible".<sup>47</sup> The composition and exposition express a harmonious unity and are paralleled by an ordered, rhythmic prose. Once more Alain Guy reduces the idea very appropriately:

Para reducir la multiplicidad a la unidad y para realizar la tan anhelada armonía cósmica y humana, el maestro agustiniano recurrió a los nombres, soberanos generadores de la concordia y de la unión. Con este fin se dirige a las medidas y a los armónicos infinitamente variados y matizados de la naturaleza, ya se le presenten bajo la forma de versos, de estrellas o de sinfonías.<sup>48</sup>

Fray Luis de León's estimate of the ancient philosophers is explicitly stated in this name. They are useful but fall far short of the needs of mankind which are only fully met in the unlimitable resources of Christ as presented in his names. "Cosa útil y necessario para la vida, y no árboles, más vistosos en ramas y hoja que provechosos en fructo, como fueron los antiguos filosofos..." (I, 178). These ancients endeavoured by their industry to attain virtue but fell short of their goal. "Bien sabemos... que la antigua filosofía se trabajó por hazer





virtuosos los hombres=sus preceptos, sus disputas, sus rebueltas cuestiones=" (I,179), the result of these efforts is a multiplication of beautiful books of sweet and well-chosen words and artifices, (I, 179) but the real summary of them is little fruit, and a falling short of their large promises. On the contrary, writes the author of the work, it is just the opposite in Christ. "Mas en Cristo no passó assí " (I, 179). Luis de León gathers all knowledge and illustrations of nature and throws the mantle of divine omnipotence over all, making everything to serve the foreknowledge and omniscience of the deity. He unites all under the headship of Christ, the mountain elevated above all.

### C. Padre del siglo futuro

Continuing the reasonings of the previous name ("Monte"), the author links this chapter with the preceding. The burden of this name lies in the necessity of a new birth. "Cierta cosa es y averiguada en la Sancta Escripura, que los hombres para bivar a Dios tenemos necesidad de nascer segunda vez" (I, 191). Christ is called "Padre del siglo futuro" because this office speaks of a begetting father and an innumerable multitude of sons and daughters born and descended from him. Throughout the argument the analogy of the natural birth of the human being and the consequent fall into physical, moral and spiritual decrepitude and death are contrasted with the new birth of a new race.



The original race of man, born of Adam its head, fell into physical weakness, sickness, ills and subsequent death. The new man must also be begotten by the "new" Adam, which is Christ. For, "si los fieles, nasciendo de nuevo, començamos á ser nuevos hijos, tenemos forçosamente algún nuevo padre cuya virtud nos engendra; el cual PADRE es Cristo" (I, 191, 192). For this reason Christ is called by this name, "porque es el principio original desta generaci3n bienaventurada y segunda, y de la multitud innumerable de descendientes que nascen por ella" (I, 192).

The original plan and purpose of God was to make man his viceroy on earth in place of the fallen Lucifer, the author explains:

...Dios, movida de su sola virtud, ante todos los siglos se determinasse de levantar á sí la naturaleza del hombre, y de hazerla particionera de sus mayores bienes y señora de todas sus criaturas; Lucifer, luego que lo conoció, encendido de embidia, se dispuso á dañar é infamar el genero humano en cuanto pudiesse... (I, 192, 193).

The first Adamic race lost the ability to represent adequately the divine because it became poisoned with the venom of the Serpent, Satan. Fray notes, "ansí del alma como del cuerpo, y por la misma raz3n lo hazía incapaz de el bien para que Dios le ordenava" (I, 193, 194), the result is that a new plan had then to be devised to give the lineage of men a new birth under a new head who would accomplish the purpose of God in and through the new race. For this cause the term "born anew" is appropriate.



Passages of incomparable beauty are frequent as the author compares the spiritual and the natural, the new and the old man. The use of similes and metaphors taken from the natural world around and transferred to the new spiritual realm of which Christ is the head, presents once more the essential unity and the harmonious accord in nature and the universe, as one portrays and compliments the other. Fray Luis himself, identifies the natural images as being representative of the true and the unseen in the cosmic universe as well as in the heavenly.

Even in the priest's office and garments of distinctive colours a portrayal of this world of man with the divine is foreshadowed, "aquel pontifical, assí en la forma dél como en las partes de que se componía, y en todas sus colores y cualidades, era como una representación de la universidad de las cosas" (I, 230). In the person of the high priest is seen the world in microcosm, "el summo sacerdote vestido dél era un mundo universo" (I, 230).

The damage introduced into the human race by sin is compared with the poison of a snake or serpent because it destroys and brings disorder and discord. Sin is disorder and a destruction of the unity and harmony of the universe. The way to abrogate the effects of this poison is by the substitutionary death of Christ, "para matar el peccado y para destruyr el mal y la desorden





de nuestra origen primera, murió él en persona de todos nosotros ... en él recebimos todos muerte" (I, 225).

Satan is the head of rebellion and discord in heaven and in earth, so is called the father of sin. Adam opened the door of his heart to the sting and poison of the serpent and at the same time brought discord into the human race (I, 224). The healing effects of redemption are symbolized by water baptism which speaks of identification in death with Christ. Fray Luis comments:

por qué entre todas escogió Dios del agua, conténtame mucho lo que dize el glorioso mártir Cipriano. Y es, que la culpa que muere en esta imagen de muerte es culpa que tiene ingenio y condición de ponçonia, como la que nascio de mordedura y de aliento de sierpe; y cosa sabida es que la ponçonia de las sierpes se pierde en el agua, y que las culebras, si entran en ella, dexan su ponçonia primero. Assí, que morimos en agua para que muera en ella la ponçonia de nuestra culpa, porque en el agua muere la ponçonia naturalmente (I, 238).

In his exegesis on the bread as the symbol of the body of Christ and the believer's spiritual union with him, Fray Luis approaches the expression of the early church fathers . This similarity is seen when compared with the following passage found in the Didache of the first century :

ὥσπερ ἦν τοῦτο τὸ κλάσμα διεσκορπισμένον  
ἐπάνω τῶν ὀρέων καὶ σθναχθὲν ἐγένετο ἓν,  
οὕτω συναχθήτω σου ἡ ἐκκλησία ἀπὸ περᾶτων  
τῆς γῆς εἰς τὴν σὴν βασιλείαν. <sup>49</sup>

(This is just as the morsel ( of bread ) which being scattered on the mountains and gathered together becomes one, so his church is gathered from the ends of the earth into his one kingdom).



The author follows the above quotation with a similarity in form and expression, saying:

y que las mismas especies de pan y vino declaravan y eran como imagen de la forma en que se avía de offerer. Y que assí como el pan es un cuerpo compuesto de muchos cuerpos, esto es, de muchos granos, que perdiendo su primera forma por la virtud del agua y del fuego hazen un pan; assí nuestro pan de vida, aviendo ayuntado á sí por secreta fuerça de amor y de espíritu la naturaleza nuestra, y aviendo hecho como un cuerpo de sí y de todos nosotros, ... se ponía en la cruz.... Y que como iba á la cruz abraçado con todos,... se puso en la cruz, llevándonos á nosotros en sí, y hecho con nosotros, por espiritual unión, uno mismo, assí como el pan, cuyas ellas fueron, era un compuesto hecho de muchos granos (I, 229).

A sense of simplicity is conveyed to profound scriptural and theological concepts by the use of "castellano llano", and the everyday occurrences with which even the most youthful or uncultured person can readily identify and assimilate. Alain Guy notes:

Tels sont les principaux mots d'ordre de l'exégèse luisienne; retour aux sources, extension des sciences auxiliaires prédominance du sens littéral, enfin prudence quant aux hypothèses du sens spirituel, toutes ces thèses de bon sens sont aujourd'hui partie intégrante des méthodes scripturaires orthodoxes d'un Lagrange ou d'un Huby.<sup>50</sup>

Like St. Augustine and St. Thomas of Villanueva, Fray Luis was influenced by the philosophy of antiquity as developed by Aristotle and Plato. The simile of the author of De los nombres de Cristo, in which he speaks of the fire and the wood, reflects a similar passage written by St. Thomas of Villanueva, who said,



Cuando se echa al fuego una materia espesa y vixcosa despide de sí humo; del mismo modo... el alma echa humo, pero no despide aun llama de luz a causa de la viscosidad de los vicios. Mas, después que durante largo tiempo ha sido quemado todo aquel combustible de los pecados, cesa el humo y comienza a aparecer la luz. <sup>51</sup>

The evident distinguishing elements of the wood and fire which even effect a similar end, is seen in the following description of León's:

Porque, assí como para que el fuego ponga en un madero su fuego, esto es, para que el madero nazca fuego encendido, se avezina primero al fuego el madero, y con la vezindad se le haze semejante en las cualidades que recibe en sí de sequedad y calor, y cresce en esta semejança hasta llegarla á su punto, y luego el fuego se lança en él y le da su forma; assí, para que Cristo ponga é infunda en nosotros, de los tesoros de bienes y vida ... (I, 236).

The author's references to well-known classical authors and their teachings introduce a universality to his work and add to the general harmonious accord as many writers agree with this point of view. Fray Luis is not above employing the mundane and the profane to illustrate his point. Explaining how man was dispossessed (despojado) of his original perfection he says, "y despojado della, no fué su suerte tal que quedasse desnudo, sino, como dizen del trueco de Glauco y Diomedes, trocando desigualmente las armas, juntamente fué desnudado y vestido: " (I, 200). The spiritual application follows immediately, "desnudado del spíritu y figura sobrenatural de Dios, y vestido de la culpa y de su miseria, y del traje y figura y spíritu del



demonio, cuyo induzimiento siguió " (I, 200). In the doctrine of the new birth as Jesus explained to Nicodemus, man of necessity has to be born anew by the spirit of God, in order to have eternal life. This process is effected by a secret virtue and power of the spirit who creates within the repentant soul the new life and ability and desire to love and serve God.

Fray Luis employs the fables of antiquity to underscore his arguments such as the new birth. He first gives the story of Nicodemus and the new birth then compares the thought with the fable of the phoenix, as in the following passage:

¿ Avemos de tornar al vientre de nuestras madres de nuevo, como, maravillado de aquesta nueva doctrina, preguntó Nicodemus, ó bueltos en tierra ó consumidos en fuego, renascemos, como el ave fénix, de nuestras cenizas? (I, 235)

The author of Los nombres finds an analogy of the spiritual world throughout the world of men. He identifies the heavens too, and services they perform with the works of the apostles and teachers of the church who influence men with good.

Dize que estendió los cielos Dios como quien despliega tienda de campo, y que cubrió los sobrados dellos con aguas, y que ordenó las nuves,..... Allí, esto es, en el nuevo mundo y Iglesia, por la misma manera, los cielos son los apóstoles y los sagrados doctores... y su doctrina en ellos son las nuves, que derivada en nosotros, se torna en lluvia; (I, 246)

He describes how the sea out of which came up the earth, presents a picture of the world and the church which in turn arises from it and encompasses the globe. The entire cycle and course of





nature with the weather, the rain, fruits and trees which supply the living creatures are pictured as prototypes of the office that the church exercises in the earth. The culmination of the portion dealing with this name is reached in a sublime expression in verse of Psalm 104. In it the psalmist gives expression to the display of the power and wisdom of the creator in providing and caring for all. The voice of his spirit performs the renovation and preservation in the natural and the spiritual, and so unites all in harmonious accord and in singleness of purpose to praise and glorify God. It is significant that Fray Luis turns to the vehicle of poetry to attain perfection and harmony of expression. Each section of his work dealing with the various names and forming a separate book terminates in like manner with a psalm. This, perhaps, implies that the sole purpose is to bring all creatures into a united and harmonious chorus of praise to the Creator.

What is new and innovative in De los nombres, is not the doctrine and general thought-content, but it is rather the language employed which produces harmony and synthesis in word and images, similes and metaphors. In the words of Alain Guy:

La pensée profonde de Fray Luis de León est complexe et sinueuse: elle répugne, le plus souvent à se traduire en exposés discursifs et synthétiquement coordonnés, préférant généralement se voiler sous des images et des métaphores adéquatement choisies et bien spécifiées. <sup>52</sup>



The author himself in the words of Juliano admits to the antiquity of his expressions, when he writes:

-Estas cosas, Marcello, que agora dezís, no las sacáys de vos, ni menos soys el primero que las traéys á luz; porque todas ellas están como sembradas y esparzidas, assí en los libros divinos como en los doctores sagrados, unas en unos lugares y otras en otros; pero soys el primero de los que he visto y oydo yo que, juntando cada una cosa con su igual cuya es, y como pareándolas entre sí y poniéndolas en sus lugares, y travándolas todas y dándoles orden, avéys hecho como un cuerpo y como un texido de todas ellas (I, 211).

Luis de León makes a deliberate effort to produce unity in the work both in thought and in language. He always makes his exposition very clear by enumerating his points in an orderly and consecutive manner using the material and physical comparisons as the visible symbol or analogy of the intangible. The centre and link between both planes is the man Christ Jesus, the representative of God to man, and the mediator and advocate of man to God. Fray Luis reaches moments of sublime wonder and awe as he or rather Marcello his spokesman, addresses himself to the deity, as in the following:

¡Cuán grandes son tus grandezas, Señor! Y como nos admiras con esta orden corporal y visible, mucho más nos pones en admiración con la espiritual é invisible.

This phraseology is reminiscent of the Apostle Paul in his



epistle to the Romans where he culminates his arguments in a comparable spontaneous ejaculation of wonder and awe. He said:

Oh the depth of the riches both of the wisdom and  
knowledge of God! How unsearchable are his judgments,  
and his ways past finding out!

This is to be the end of León's philosophy of life where all is seen to be united and in harmony with the divine plan and purposes.





## NOTES

37

Inscription graven on the entrance at the Temple at Delphi, and popularized by Socrates.

38

Guy, El pensamiento filosófico, op. cit., p. 207

39

Ibid., p. 219

40

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J. Chevalier, La vie morale et l'au-delà, (Paris: Flammarion, 1938), p. 31.

43

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44

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45

Menendez y Pelayo, as cited by Pedro de Lorenzo in Fray Luis de León, (Madrid: Coleccion Novelas y Cuentos, 1970), p. 188.

46

Ibid.

47

Guy, El pensamiento filosófico, op. cit., p. 261

48

Ibid., p. 262



49

The Didache cited in Hellenistic Greek Text,  
(University of Chicago Press, 1963), p. 105.

50

Guy, Esquisse des Progrès, op. cit., p. 49

51

Villanueva, (Conc. LX, in Assumpt. B. M. Virg.  
nums. 2-3, p. 496, LV,) as cited by Angel Vega in Cumbres  
Místicas, p. 45.

52

Guy, Esquisse des Progrès, op. cit., p. 48.



## CHAPTER III

The next two names "Braço de Dios" and "Rey de Dios" that form this chapter, present Christ as the governmental head under whose rule and leadership all his subjects are united. The discussion is consequently, more of a legal treatise and vindication than are the others. The citizens of the kingdom are to become like their king who aids them to fulfill his commandments.

### A. Braço de Dios

In contrast to the preceding name where the individual was to undergo a personal experience of birth into the family of God, this name has a more collective and social emphasis.

Adhering to the customary way of establishing the validity of the name and office from citations from the Scriptures, the author of Los nombres shows how the Arm of the Lord is to extend and embrace the whole world. Deliverance is from an intervention by God on behalf of his people, and is to be supernatural. A refutation of the argument that this office pertains to military conquests by men is made on the basis of the Scripture which promises that the enemy will be destroyed by the breath from the Deliverer's mouth, rather than by force of arms.



The deliverance of the Jews from the Babylonian captivity was not the fulfilment of the prophecy about this office, because all Jewry is to be converted to Christ at the manifestation of this name. The Jews are said to name their Messiah, "Braço de Dios" by reason of their hope of vengeance on the Caldean, Greeks and Romans who oppressed them.

The Messiah of the Scriptures was not to be some earthly military leader. Luis de León explains, "un... capitán esforçado, que rodeado de hierro y esgrimiendo la espada y llevando consigo innumerables soldados, avía de meter a cuchillo las gentes..." (II, 46). Were this the case, he contends, such men as Cyrus, Xerxes, Nebuchadnezzar, Alexander the great, Scipio, the Pompeys and Caesars would or could be accounted Messiahs.

The role of the Church is to be an extension of the "Arm of the Lord" which is to bring enlightenment to the entire world. The author's concern with events of his time is reflected in the passage:

Y lo que passó entonces en toda la redondez del orbe romano, passó en la edad de nuestros padres y passa agora en la nuestra, y por vista de ojos lo vemos en el mundo nuevamente hallado, en el cual, desplegando por él su victoriosa vandera, la palabra del Evangelio destierra por donde quiera que passa la adoración de los ídolos (II, 85).

Like Bartolomé de las Casas an older contemporary he saw the role of the Church as pacifying the Indian by the gospel and delivering him from his idolatry and sin. This destruction





of idolatry is proof that Christ is the "Braço de Dios", and is not invested with power from the devil since the office of this name destroys the kingdom of darkness which enslaved men in idolatry. The victory is not by force of arms but by a faith that submits to Christ voluntarily. Unlike Rome, which in its origin, extended her influence, first locally then further afield until she embraced the world, the Christian kingdom assaulted the kingdoms of darkness with poor, unassuming heralds and conquered. This victory of the church, Fray Luis explains, "pone la verdad de nuestra religión fuera de toda duda y cuestión" (II, 83). The bold uncompromising assault of León upon his tormentors who caused him so much suffering, finds a reflection in this philosophy of his, where the weak overcome the strong.

The line of demarcation between the kingdom of Satan in this world and that of Christ, the "Braço de Dios" in the mystic body, the Church, is clearly drawn. There remains no doubt, that the "Braço de Dios" is the one who overturns the kingdom of darkness. The result is that the Gentile kingdoms are converted to Christ as the power and lordship of the devil are destroyed (II, 84). This destruction of Satan and his kingdom by the "Arm of the Lord" fulfills to perfection the office given to Christ, because it brings into harmonious accord the rebellious will and nature of fallen men. Angel Vega commented on this agreement and harmony, saying:



El mundo universo es, pues, por esto mismo un cántico de gloria, honor y bendición a su Criador, que le entonan sin cesar los cielos y la tierra. Mas de pronto se oye una voz que desentona en este concierto: es la del hombre que se rebela contra Dios y su destino eterno y turba este maravilloso concierto, esta cadena de seres que unian al cielo con la tierra, con su grito diabólico: Non serviam. 53

The author repeats his philosophy that evil and sin were discord and disunity . To bring the universe back into harmony it was necessary for Christ to conquer sin and evil by defeating the father of sin, which is the devil. This has been accomplished by Christ's substitutionary death and resurrection. Man then is brought under the rule and headship of Christ. "The Braço de Dios" never utilizes any means contrary to the ordered laws he has nor does he contravene them himself. The author writes from the possible view-point of his own experience:

y, sobre todo, cumplía que en la ejecución y obra de todo aquesto que he dicho, no usasse Dios de su absoluto poder ni quebrantasse la suave orden y travazón de sus leyes... (II, 72).

Satan endeavoured to conquer and compete with God, because of the consistency and order and unity of the laws God himself had laid down, "procedió en ello con maña y engaño, y quiso como en cierta manera competir con Dios en sabiduría y consejo, y procuró como atarle con sus mismas palabras y con sus mis armas vencerle" (II, 70, 71). Although man was subjected to Satan or Lucifer, as Fray Luis calls him, and was under his tyranny, "haziéndose él señor y cabeça por razón del peccado" (II, 70), he is now brought back into harmony by obedience to Christ. For this reason the author writes, "ansí Cristo, vencido que uvo



por su persona al espíritu de la maldad, dió a los suyos que moviessen guerra a sus miembros" (II, 77).

In the name, "Padre del siglo futuro", the clouds, rain mountains and valleys are seen as being symbolic of God's blessings. In this section they are represented as being analogous to the victories and attributes of the office of "Braço de Dios".

The Jews come in for special attacks by the author, because of their unbelief and rebellion against Christ. They await a military Messiah to deliver them and to give them lordship on the earth; Christ comes and liberates his people from evil and the oppression of the Evil One. Some authors feel that the attack of Fray Luis on Jewry was an attempt to exonerate himself, because of his own Jewish lineage. This seems to be inconsistent with the bold character of the Augustinian monk, so it would appear more likely that he sought to explain the plight of Jewry in the Christian age.

The use by the author of classical mythology to express his sentiments is again seen in the use of the reference to Vulcan's forge as illustrating how men armed themselves for fight.

Por manera que las saetas que antes dezía embiadas con el vigor del BRAÇO traspasan los cuerpos, son palabras agudas y enerboladas con gracia, que passan el coraçon de claro en claro; y su espada famosa no se templó con azero en las fraguas de Vulcano, para derramar la sangre cortando, ni es hierro visible, sino rayo de virtud invisible, que pone a cuchillo todo lo que en nuestras almas es enemigo de Dios (II, 51).





There is a contrast between men's method of waging war and the divine method of piercing the inner heart and soul with the knife of his spirit. Fray Luis is able to utilize all the varying facets of human learning and knowledge to illustrate and make an effective appeal. He tells of the weakness of man as illustrated by Achilles' heel:

para mostrarse BRAÇO y valentía verdadera de Dios, ordenó que hiziesse alarde el demonio de todos sus miembros, y que los encendiesse en crueldad cuanto quisiesse, armándolos con hierro y con fuego, y no les embotó las espadas, como pudiera, ni se las quitó de las manos, ni hizo a los suyos con cuerpos no penetrables al hierro, como dizen de Achiles... (II, 81).

Finally the sun and moon and stars that passed by in the heavens are said to be the audience of the discussion, so all nature is interested in this new Braço de Dios, who is to bring in a new government and a new kingdom among men.

### B. Rey de Dios

God's king chosen out of all kings on earth is both king of kings and the king eternal selected and predetermined to head up the kingdoms of men as the very representative and viceroy of God. This king, foretold in the second psalm by David in prophetic utterance, meets the same human resistance as did the Unseen king of Israel before the inauguration of a literal, physical king in Israel. Jehovah was "king in Jeshurun, when the heads of the people and the tribes were gathered together".<sup>54</sup> He was rejected



as God told Samuel "they have not rejected thee, but they have  
 rejected me, that I should not reign over them".<sup>55</sup> Christ in  
 this name, is constituted king, despite this opposition, because  
 he alone is uniquely fitted to fulfill this office. The medieval  
 tradition that kings reign by divine right is advanced by the  
 author as one reason why Christ is worthy of this kingship. "los  
 que reynan son reyes por mano de Dios..." (II, 89).

The lineage and divine descent of Christ perfectly equip  
 him to be God's king. In him, as in no other, are personified those  
 qualities of nobility of character which are demanded of a king.  
 He is humble, lowly of heart, gentle and solicitous of his subjects.  
 In his heart and character are united qualities which make for a  
 permanent and secure foundation. To Luis de León these  
 endearing (entrañable) characteristics make up harmonious  
 accord with the universal power and wisdom exerted over all  
 creation. He is of the opinion that,

... como en la música no suenan todas las voces agudo ni  
 todas grueso, sino grueso y agudo deuidamente, y  
 lo alto se tiempla y reduce a consonancia en lo baxo, assí  
 conosció que la humildad y mansedumbre entrañable que  
 tiene Cristo en su alma convenía mucho para hazer  
 armonía con la alteza y universalidad de saber y poder  
 con que sobrepuja a todas las cosas criadas (II, 90).

The author adds that although the virtue of the divine power can  
 correct human bent to evil, no good can come of the proud and  
 lofty heart. The benefits of Christ's kingship are extended by faith



and love which his subjects have in him. The influence of this king instills humility and eschews haughtiness in the subject's soul. Fray Luis explains: "como su magestad nos encoge su inestimable llaneza y la nobleza de su perfecta humildad, no despertará osadía y esperanza en nuestra alma" (II, 90). The true and noble king elevates his subjects to a like nobility within, for true nobility is within oneself.

A basic philosophical tenet of Fray Luis, is that man's judgment and knowledge of the truth has been lost. With this the Apostle Paul concurs when he writes: 'I had not known sin, but by the law: for I had not known lust, except the law had said, Thou shalt not covet'.<sup>56</sup> With the early church Fathers as well as with the Apostles the Augustinian monk agrees with the fact of man's inability to redeem himself. The excellency of this king chosen by God, lies in the fact that he governs and orders well and is able to justify and make his subjects just, so fulfilling the law of the kingdom. Earthly nobles are criticized for their superficial adherence to the law while attributing lowliness and humility as belonging to the poor rather than to the noble. True humility, in the view of Fray Luis de León, is to be equated with such basic characteristics as are found in the person of Christ, in nature and in the creature. Though exalted above all the deity deigns to show compassion and concern, love and grace and real humility of mind. Fray Luis explains:



...la misma naturaleza divina, que es emperatriz sobre todo, y de cuyo exemplo han de sacar los que reynan la manera cómo han de reynar, con ser infinitamente alta, es llana infinitamente, y si este nombre de humilde puede caber en ella, y en la manera que puede caber, humildísima, pues, como veemos, desciende a poner su cuydado y sus manos ella por sí misma, no sólo en la obra de un vil gusano, sino también en que se conserve y que viva, y matiza con mil graciosos colores sus plumas al páxaro, y viste de verde hoja los árboles, y esso mismo que nosotros despreciando hollamos, los prados y el campo, aquella magestad no se desdenea de irlo pintando con yervas y flores, por donde, con boces llenas de alabanza y de admiración, le dize David: ¿Quién es como nuestro Dios, que mira en las alturas y mira con cuydado hasta las más humildes baxeças, y él mismo juntamente está en el cielo y en la tierra? (II, 92)

This worshipful adoration and sense of peace and harmony which León imbibes from nature may stem from the fact that he sees it as a reflection of the divine person that fills nature and the universe. A harmony, unity of purpose and accord exist between the Creator and the created universe. This harmonious agreement in the philosophy of Fray Luis must be essentially embedded and have its springs from his theological concepts of the Deity as being three in one and one in three persons. In the words of Pascal: "All is one, all is diverse". Christ therefore, in this name and office, reflects this unity and is able to unite all into himself because he perfectly identifies with the lowliest. In the twenty-second psalm he says, "but I am a worm and no man..." By his descent into the human race he makes his subjects partakers of his lineage and fully meets all their needs. He is, "un REY





para siempre, no sólo de nuestro linage, sino tan hecho a la medida de nuestras necesidades, tan humano, tan llano, tan compasivo..." (II, 93,94). He reanimates, renews and enables his subjects to fulfill the duties and requirements of their king. The king consoles and comforts each one who has any need. The Pauline doctrines referred to in this chapter are found in the Book of Romans, so that great legal treatise of Christian jurisprudence and vindication becomes fundamental in the kingdom of God's king.

Steeped in the tradition and learning of antiquity as he was, Fray Luis compares the upbringing of heirs of past kingdoms with the Christian subjects of this king. A very significant lack is noted in the training of the former for unlike the latter, subjects of Christ's kingdom, their training and experience excluded mental anguish and suffering. These heirs of past kingdoms were therefore too far removed from the experiences which their people had to undergo. It would seem evident that León was thinking of his own experiences in the cell and the callous attitude of his persecutors. The distinguishing feature between God's king and those of antiquity is that none of the latter were taught compassion by trials of the heart. So Fray Luis adds, "mas en trabajos de ánimo que le enseñassen a ser compasivo, ninguno, que yo sepa, lo escribió ni enseñó". (II, 107). Very much the contrary, the "Rey de Dios"



chose to suffer the consummate degree of physical and mental anguish, even the Cross. In the words of the writer to the Hebrews, Christ "learned obedience by the things which he suffered".<sup>57</sup> Not in a king's palace or a pleasant valley or garden but in a desert and in hunger that God's king was tested and tempted and overcame. Such sentiments of Fray Luis were undoubtedly a source of encouragement as he suffered alone in his cell. Like Job of old, the augustinian monk profited by the experience and could forgive his enemies and forget their injustices done to him.

It is therefore the experience of suffering which separates and elevates God's king above all others. Concerning earthly kings, the author writes: "Ansí, que pongan ellos su estado en la altivez y no se tengan por reyes si padescen alguna pena" (II, 109). The way God proceeds in forming his King is just the contrary, "que Dios, procediendo por camino diferente para hazer en Jesu Cristo un REY que meresciesse ser suyo, le hizo humildíssimo para todas las obras dellas..." (II, 109). Having been subjected to misery and grief he fully sympathizes and has utmost compassion in the trials and griefs of his people. To this office of king is added that of the judge, for he is the final arbiter of the nation. If the king does not know truth within he is unable to punish and reward as he ought; so "repartiendo la pena



y el premio, si no conosce él por sí la verdad, traspassará la justicia" (II, 109). Since the ministers of the king can deceive him for their own ends, the Rey de Dios is able to safeguard the people because of his innate qualities.

Mas nuestro REY, porque su entendimiento, como claríssimo espejo, le representa siempre quanto se haze y se piensa, no juzga,... según lo que a la vista parece... (II, 110).

A king is reflected and esteemed in accordance with the people he rules. Christ is liberal and all his subjects honourable. He has not those vassals who are vile and disgraceful. They have received divine pardon and liberality not only for past offences but also a new and recreating force within, something that no earthly king can impart. The vassals are restored in the favour of the king and are justified, though they were previously found guilty. Because of this they all serve gladly and lovingly from a grateful heart. Since they have been born into this new kingdom, each receives an exalted line of descent. (II, 119).

The efforts and accomplishment of the ancient Greek stoic philosophers are compared with the new subjects of God's kingdom. The author concludes that the contribution of antiquity is lowly and small in relation to what Christ gives his own. "Y la virtud más heroyca que la filosofía de los stoicos antiguamente imaginó o soñó, por hablar con verdad, comparada con la que Cristo assienta con su gracia en el alma, es una poquedad y baxeza" (II, 119).





The total supremacy of the king in his subjects takes place in two stages, private and public. The domination of the interior self which remains rebellious until by the work of grace all is subdued to the lordship and rule of Christ the king. The author illustrates this point in this manner:

Porque aquí, lo superior del alma, está sujeto de voluntad a la gracia, que es como una imagen de Cristo y lugarteniente suyo hecho por él, y puesto en ella por él, .... Mas pelea la gracia, o, por mejor dezir, Cristo en la gracia, contra estos rebeldes, y como el hombre consienta ser ayudado della, y no resista a su movimiento, poco a poco los doma y los subjecta y va extendiendo el vigor de su fuerza insensiblemente por todas las partes y, ganando sus fuerças, derrueca sus malos appetitos della, y a sus desseos, que eran como sus ídolos, se los quita y deshaze, y, finalmente, conquista poco a poco todo aqueste reyno nuestro interior y reduce a su sola obediencia todas las partes dél y queda ella hecha señora única y reyna resplandeciendo en el trono del alma... (II, 143).

By this reasoning all the diverse experiences of life, all the vicissitudes that buffet serve to bring the subject under the total dominion of God's king. All things are thus brought into obedience to him.

From the quotation taken from St. Macarius, a threefold division is revealed in nature: "se descubrirá por defuera en el cuerpo lo que agora tiene atesorado el alma dentro de si: así como los árboles... arrojan afuera hojas y flores y fructos;" (II, 142); so it is after the coming of the hardship of winter that the plant yield its fruit and sweetness. The winter represents the test for the Christian subject of this king and then the inner



treasure of the soul will yield up precious fruit under pressure and affliction. As Spring brings new life to the plant, so the Holy Spirit resuscitates and gives life to the body. The third or spiritual side is evidenced in the statement : "... saldrá afuera la gloria del Espíritu Sancto, que cobijará a los justos sus cuerpos, la cual gloria tienen agora encubierta en el alma;" (II, 142). The three phases are bonded together and the physical world reveals the spiritual and the unseen. St. Macarius as well as Luis de León see this overall harmony of the three parts.

Esto dize Macario. Porque de allí en adelante toda el alma y todo el cuerpo quedarán sujetos perdurablemente a la gracia, la cual, assí como será señora entera del alma, assimismo hará que el alma se enseñoree del todo el cuerpo.... y ambas juntos, el cuerpo y el alma, no tendrán ni otro ser ni otro querer, ni otro movimiento alguno más de lo que la gracia de Cristo pusiere en ellos, ya que reynará en ellos para siempre gloriosa y pacífica (II, 143, 144).

All three parts work together in a concordance of grace and peace.

Faith in the gospel is the vehicle of grace that results in renewal and conversion of the believer who receives the gift of the Holy Spirit. It is this Spirit of God which instills love into the subjects of the kingdom. This Spirit unites all the subjects of Christ in a uniting bond since all have the same spiritual lineage. The culmination and fulfilment of the reign of God's King is a restored harmony that sees even the heavenly bodies as "sembrado de estrellas" in a kingdom where the boast is, "No maleficiaran, no contaminaran, dize el Señor, en toda la sanctidad de mi monte" (II, 150).



## NOTES

53

Vega, op. cit. pp. 54-55

54

Old Testament. Deuteronomy XXX, verse 5.

55

Old Testament. I Samuel VIII, verse 7

56

New Testament. Romans VII, verse 7

57

New Testament. Hebrews V, verse 8



## CHAPTER IV

The names Príncipe de Paz and Esposo form the next chapter in which Fray Luis de León reaches the summit of language and thought expression. Peace is established in the new kingdom of love and as a result of inward knowledge of one's true self this state is continuously maintained. A harmonious unification brings the new race into favour with the Deity in a blissful position as the Bride of the heavenly Bridegroom. In these two names the essentials of the author's philosophical ideas are formulated and developed.

### A. Príncipe de paz

Three prime factors that influence the author of Los nombres are brought together in an harmonious accord so that there is no vitiation of any one. There is first the Augustinian influence which is set forth in the definition of peace as "una orden sossegada o un tener sosiego y firmeza en lo que pide el buen orden" (II, 151). Secondly in the exposition but chronologically precedent is the influence of Pythagoras who expostulated the theory that "all things are number".<sup>58</sup> This is particularly evident in the reference made to the harmony and the mathematical regularity of the spheres. The musical harmony of the spheres was based on Pythagoras' observation that variation in dimensions of musical





instruments corresponded in numerical ratios with the basic musical harmonies. The author of De los nombres therefore, speaks of "esta vista hermosa del cielo que se nos descubre agora y el concierto que tienen entre sí aquestos resplandores que luzen en él (II, 151)." In addition, the ordered universe keeps this mathematical regularity.

Adonde el exército de las estrellas, puesto como en ordenança y como concertado por sus hileras, luze hermosíssimo, y adonde cada una dellas inviolablemente guarda su puesto, adonde no usurpa ninguna el lugar de su vezina. . . . Y si assí se puede decir, no sólo son un dechado de paz claríssimo y bello, sino un pregón y un loor que con bozes manifiestas y encarescidas nos notifica cuán excellentes bienes son los que la paz en sí contiene y los que haze en todas las cosas (II, 152, 153).

The third and predominant influence is the biblical theme of, "The heavens declare the glory of God; and the firmament sheweth his handiwork. Day unto day uttereth speech and night unto night<sup>59</sup> sheweth knowledge." In speaking of this peace with which the soul is assuaged, the Augustinian asks, "¿quién podrá ser PRÍNCIPE della, esto es, causador della y principal fuente suya, sino esse mismo que nos es el principio y el autor de todos los bienes, Jesu Cristo, señor y Dios nuestro?" (II, 156).

Philosophically, Fray Luis sees the human condition as being pacified and ameliorated by grace and faith, while being conditioned by a contemplation of the celestial sphere which engenders sentiments of calm harmonious serenity and order. He writes in this connection:



Porque si estamos attentos a lo secreto que en nosotros passa, veremos que este concierto y orden de las estrellas, mirándolo, pone en nuestras almas sossiego, ... los desseos nuestros y las affecciones turbadas, que confusamente movían ruydo en nuestros pechos de día, se van quietando poco a poco, y, como adormesciéndose, se reposan, tomando cada una su assiento, y reduziéndose a su lugar proprio, se ponen sin sentir en subjección y concierto (II, 153,154).

The world of the stars and the night not only quieten the noisy and chaotic in the physical but penetrate to the interior man, reviving his forces and his reason.

... así lo principal y lo que es señor en el alma, que es la razon, se levanta y recobra su derecho y su fuerça, y, como alentada con esta vista celestial y hermosa, concibe pensamientos altos y dignos de sí y, como en una cierta manera, se recuerda de su primer origen, y al fin, pone todo lo que es vil y baxo en su parte y huella sobre ello. Y así, puesta ella en su trono como emperatriz, y reduzidas a sus hogares todas las demás partes del alma, queda todo el hombre ordenado y pacífico (II, 154).

In Fray Luis order and harmony are reflections and the effects of that peace which has its origin in the Prince of Peace (II, 154,155).

The Prince of Peace is therefore, the focal point around whom all nature and the universe gyrate in harmonious accord. In the figure of the maypole he would be the central pole around which all the world dances. He is "universalmente la paz" (II, 155). The two great themes of peace and love work harmoniously and are interdependent. Even the starry kingdom is seen to show this love, after attaining peace. Like two twins León sees peace and love "como hermanadas todas, y como mirándose entre sí y comunicando sus luzes... se hazen muestra de amor" (II, 152).



They are seen as bowing to one another ("se reverencian unas a otras" ), and tempering their rays and virtues they reduce them to "una pacífica unidad de virtud" (II, 152). This unitive idea that is love is basic in Fray Luis' philosophy.

An ordered peace is of paramount importance, since without it there is discord and friction. Order can exist under a tyrant without peace and rest within his domain, and conversely peace without order is disorder and is the prelude to war. Peace is therefore "sossiego y concierto", rest and ordered agreement. This is a favourite theme of Luis de León as it comes up in his poems such as Noche estrellada and La vida retirada. Everything is to be in its proper place for only then can order and peace prevail. The disturbing and disordered effects of the day give way to the night calm and quietude which is in peaceful harmony with the stars and the universe. In contrast to many writers who regard the night as a cover or a means of annihilating the frustrations of the day, Fray Luis sees it as doing just the opposite. Alain Guy says of him, "Para él la noche es sólo el medio más favorable a la negación de nuestro yo inferior y al triunfo del yo superior".<sup>60</sup> As the physical influences of the day dissolve away in the night, the contemplator sees unseen spiritual realities. The "oscura claridad que cae de las estrellas" becomes spiritual light and so enables one to enter into restful contemplation of the nocturnal accord, thus bringing peace and





rest to the inner being. This idea of interior knowledge of oneself by retiring to the solitary place, apart from the noisy life of the city is a constant theme of the author. It is as one rules oneself that he ceases from rebellion and comes into friendship with God. Inner harmony springs from a previous peace and concordance with God.

Porque del estar uno concertado y bien compuesto dentro de sí, y del tener paz consigo mismo, no habiendo en él cosa rebelde que a la razón contradiga, nasce, como el fuente, lo primero el estar en concordancia con Dios, y lo segundo el conservarse en amistad con los hombres (II, 164).

It is a man's natural covetousness that puts him out of harmony and out of course with the ordered universe and the final result ends in war and "las enemistades capitales" (II, 168). It is "nuestros desseos desordenados" (II, 168) that is the fount of discord and disagreement. Only an ordered mind and one in harmony with itself can maintain harmony with the divine and be in tune with the natural peace and equilibrium of the universe.

León considers that this peace goes beyond the sociological and political sense for it is symbolic of virtue and true and lasting happiness. It is a "pacífica unidad de virtud" that emanates from within, and so the troubled soul never finds prosperity and delight because vice and discord bring chaos within. The solution is that the "Prince of Peace", who is the only changeless one, must reign within. The author writes: "...él



sólo es el no mundable y el bueno, y aquel que, cuando de su parte es, jamás divide la unidad del amor que con él se pone," (II, 208). The "Prince of Peace" delivers mankind and restores the race to friendship and order; so freed from his fears and from his covetousness all is pacified.

Since the "Prince of Peace" also has all goodness and riches contained in himself (II, 192), he is able to maintain peace and contentment in his kingdom as well as in the neighbouring earthly kingdoms (II, 192).

In Fray Luis' philosophy the problem of peace in mankind resolves itself to the fact of the basic disorder and chaos caused by sin and evil within a person. To have peace without one must first have it within. This philosophy is diametrically opposite to the current tendency which attempts to secure peace apart from any consideration or recognition of the inner problem of man himself. One must first secure peace within himself, his country and home, with a harmony in his philosophical and religious ideas before he attempts peace in his neighbourhood.

The search for peace is to be the main goal of men for coupled with love the basic aspirations of men are thus fulfilled. Alain Guy sums up León's ideas, writing, "puso siempre con fin supremo de la actividad humana (tanto social y exterior como personal y mística) la realización de la paz".<sup>61</sup> Love is a basic motivation, for all men love either good or evil and seek



some goal, good or bad. A love of evil results in misery, whereas a love of good results in happiness. The attaining of the thing loved or desired brings peace. The unity is in the desire that the lover has towards his object. True peace is achieved only when the will is conformed to the truth and the "bien" of the divine will. The search for peace therefore, is essentially a search for unification with the transcendental. This can be viewed in three aspects. There is peace with oneself, then peace with others and finally peace with God. The latter precedes or is achieved in conjunction with the first and will result in the second stage; peace with one's fellowmen.

Interior peace is lost in the search for satisfaction in the deceptive pleasures and wealth of the world. The appetites and passions becloud the vision when they govern one, and the end is inquietude and war. This is the antithesis of accord with God. The primary necessity writes León, is to have a will surrendered and obedient to the divine so that his benefits can reach into and influence the soul. The next in importance are the reason and sentiment of the man who, at peace within himself, obeys the movements of God's spirit in doing his commandments. The third and final idea of peace comes as others are allowed to exercise their rights without contention and disputes.

Because the one loved and the lover himself are inter-



related by a common occupation with each other, men become like the immutable God who is in essence, love itself (II, 166). The grace of God is seen as enabling man to overcome his own selfishness and, being transformed into the divine image, love as he does.

...nuestra mudança miserable y las vezes de nuestro alvedrío, que, como vientos diversos, juegan con nosotros y nos buelven al mal por momentos, nos llevan a la gracia de Dios ayudados della y nos sacan della con su propia fuerça mil vezes (II, 167).

Fray Luis now turns to the teachings of philosophers of ancient times and shows where their teachings failed insofar as the achieving of peace was concerned. Some taught that the disorder in man was born of ignorance and correcting this lack, the solution would be found. Many books were written in this vein but to no avail in the quest of lasting peace. Others taught that human malady sprang from the effects of the foods eaten or as a result of body conditions, therefore ordered a diet that would bring order and peace to the soul. Neither peace or "buena orden" (II, 172) resulted. These teachers believed that interior disorder was engendered by the body passions, but curbing them did not bring in the desired peace. What is essentially a moral problem cannot be resolved by converting it into a digestive or nutritional or medical one. The author is probably referring to the Pythagorean school and the vegetarian school which sought to harmonize the instincts to secure the accord of the soul.





Since the philosophers of old did not succeed in gaining the peace they sought either by intellectualism or by sensualism, it remains for the Príncipe de paz, to realize this peace which properly stems from the divine harmony. It is by grace that the mind and body are brought into subjection as Fray Luis quoting St.

Augustine says,

Vienen a ser pacíficos en sí mismos los que, poniendo primero en concierto todos los movimientos de su ánima y sujetándolos a la razón, esto es, a lo principal del alma y espíritu, y teniendo bien domados los desseos carnales, son hechos reyno de Dios, en el cual todo está ordenado; (II, 169,170).

The failure or only partial success that the ancients experienced was due to the fact that the will was not reckoned with in their philosophy about this subject. León explains:

...templavan solamente lo dañado del cuerpo, y la fuente del desconcierto del hombre y de aquestas desórdenes todas no tenía asiento ni en la razón ni en el cuerpo, sino, como avemos dicho, en la voluntad mal tratada, como no atajavan la fuente.... (II, 174).

It is the grace of Christ alone which operates through the Spirit that heals the infirmity of men; "y lo que sana esta enfermedad y maladia della, es el don de la gracia, que es salud y verdad. Y esta gracia y aqueste espíritu sólo Cristo pudo merecerlo y sólo Cristo lo da". (II, 174). In conclusion saint Chrysostom is quoted to show that the body, mind and will are brought into control by the grace of God and thus brings about peace.

In this name the language and literary recourses of the author become more poetical in the expressions employed by



the interlocutors. The intention of the speaker was to give a restful repose to his listeners, as Juliano says, "... yo de propósito os he detenido que no dixéssedes con aquesto que he dicho, no tanto por añadir cosa que importasse a vuestras razones, quanto para que reposássedes ...que os resta" (II, 210).

### B. Esposo

The setting for this name centers in the discussion in the final passages of the previous name discussed. This concerns the theme of love and happiness. Unification is the consummation of love, so love may be defined as being made one with the object loved. The love of the bridegroom or husband, Christ, is also a unity from which celestial delight springs. Fray Luis sees this as "el ayuntamiento y la unidad estrecha que ay entre Cristo y la Iglesia; la dulçura y deleyte que en ella nasce de aquesta unidad" (II, 200). Philosophically, this search for love and happiness is the motivation of all, and results in misery or joy.

It is this fact that now leads the author into the discussion on the nature of love and the universal search for happiness. The greater part of mankind fail to find felicity and the question arises as to whether it is by birth, good fortune or one's own industry that happiness is achieved. Sabino answers in the preceding name that it was not by birth or good fortune, "sino cosa que tiene principio en la voluntad de cada uno y en su buena elección."



All love is not the same love as some love the good, whilst others love evil. For this reason love is defined by Fray Luis, since some men's love leads to happiness and others' to misery.

The professor of Salamanca gives his definition as follows:

... el amor consiste en una cierta unidad... es como un lazo estrecho entre los que juntamente se aman... se transforma el que ama en lo que ama por tal manera, que se haze con él una misma cosa (II, 202).

The author of De los nombres cites the fable of Daphne and Apollo to show that love is not often the fulfilment of actual physical union but it is rather a desire for that unity. Love is summed up as follows by León:

... dígoos que ay dos amores o dos maneras de amar, una de desseo y otra de gozo. Y dígoos que en el uno y en el otro amor ay su cierta unidad: el uno la dessea, y cuanto es de su parte, la haze' y el otro la posee y la abraça, y se deleyta y abiva con ella misma; el uno camina a este bien, y el otro descansa y se goza en él; (II, 204).

This idea leads to the spiritual or mystic love of the bridegroom and the bride; in this case it is the Church which is the bride of Christ the Esposo. Love on the physical plane is considered weak and merely superficial as compared with the love and union in the Spirit. Natural love is limited and exclusive since all lovers exclude all others. Since their love is spacial and is necessarily apportioned and diminishing it is inferior to the love which comes about by the union of the soul with God. This latter is stable, indivisible, ever-present and overwhelming as a river. Love on the physical plane is in contrast, drop by drop





and limited to one's natural force. The overall superiority of the divine love is stated by the Augustinian monk as being so penetrating and searching that the very soul is laid bare. He describes the contrast in these words:

mas digo que quando estamos más metidos en la possession de los bienes del cuerpo y somos hechos más dellos señores, toda aquella unión y estrechez es una cosa floxa y como desatada en comparación desto lazo. Porque el sentido y lo que se junta con el sentido, solamente se tocan en los accidentes de fuera, que ni veo sino colorado, ni oigo sino el retintín del sonido, ni gusto sino o dulce o amargo, ni percibo tocando sino es la aspereza o blandura; mas Dios, abraçado con nuestra alma, penetra por ella toda y se lança a sí mismo por todos sus apartados secretos, hasta ayuntarse con su más íntimo ser, adonde, hecho como alma della y enlazado con ella, la abraça estrechísimamente. Por cuya causa, en muchos lugares, la Escripura dize que mora Dios en el medio del corazón. (II, 203-204).

The divine love does not break the unity or violate the individual's will but rather enlarges and overwhelms it in an immeasurable display of abiding love. In effect, this love is a synthesizer rather than a divider or invader. The only way to reconcile oneness and universality lies in participating in the divine love wherein alone diversity and the multiple are united into one for the Esposo is unity personified in an harmonious accord.

Happiness, in the philosophy of Fray Luis de León can only be achieved when the aims and aspirations of men coincide with the divine plan and unity. In other words, when the will and desires are submitted to the rule of the Spirit of God rather than being in opposition and rebellion, then happiness will result.



Only as there is a uniting love between the soul and God in the first place, and then towards one's fellowmen, can the search for felicity be consummated. When united with "Esposo", the souls of men receive an imprint of Christ's character and virtue and grace are worked into the characters of men. (II, 217) León emphasizes the act of grace and virtue through the operation of a union with the spirit of God and man (II, 217). The communion service is portrayed as symbolical of the mystic union between the Church and Christ as "Esposo". Love in the lover entails a total and unconditional surrender of the will because the will is the key to the whole inner being and it is from this secret abode that the spirit of God exercises his control in mankind. This idea is similar to that of saint Teresa in the Moradas. She taught that man's being was like a castle with different rooms; as each was yielded progressively a deeper experience became the lot of the believer.

The central idea of achieving unity, through love as the motive force exercised by the will is exemplified in the names, "Príncipe de paz", "Esposo", "Hijo de Dios" and "Amado". In "Esposo", a threefold division of unity is seen in the soul being united with the divine Spirit; the moral side has virtue operating in the mind through divine illumination and the third speaks of the human body partaking of Christ and being made a copy of his own body.



The names of Christ reflect the offices he bears and by them all things are to be brought into harmony. The rebellious nature of ungoverned man as well as nature are brought back into harmony under the discipline of God's commandments. The Apostle Paul revealed a similar purpose of God to head up all things into one, under the single lordship of Christ. The unity into which man is to be brought touches not only the spiritual but the affections, mind and body also. The section "Esposo" ends with a sublime poetic expression of the forty-fourth psalm which speaks of the marriage of the heavenly Bridegroom with the Bride, who leaves her former country and people to bear fruit for the exaltation of the king her "Esposo".



## NOTES

58

Encyclopedia Americana, op. cit. , p. 154.

59

Old Testament. The Psalms XIX, verse 2

60

Guy, El pensamiento filosófico, op. cit. , p. 251

61

Ibid. , p. 169





## CHAPTER V

Hijo de Dios and Amado are the names that comprise this chapter. Christ is seen as the head of all the reborn in the new kingdom. As the Son is united to the Father, so also are the subjects united to the Son. Now brought back through the work of the Son, the new race is in harmony with God and nature. The Son of God has always been the Beloved; so now the new generation are also brought into a circle of love with Christ the Son at the centre.

### A. Hijo de Dios

Christ is the son by the prophetic declarations of the Scriptures ; by virtue of his origin, even before the foundation of the earth. He is the only-begotten and the unique Son by virtue of his essential being, because he is one substance with the Father, equal and alike. He was born in the exact likeness of God both morally in his perfections and inclination, and physically as the outward manifestation of deity. Because of this birth Christ has the ability to reciprocate the love of the Father, in all its purity and intensity (III, 29). Reflecting also the express image of the Father, the Son is one with him (III, 30).

The author of De los nombres de Cristo perceives five



reasons why Christ is properly the unique Son. They are the fact of his partaking of five births or rebirths. Firstly, in that he is divine and his birth is unique, being born of a virgin. He is the very substance and essence and nature of the godhead, dwelling in his father's bosom. His generation is eternal not transitory. He is as pure as the perfumes which the rose exude. He is the complete image of the Father whose perfect and unsearchable understanding the Son fully presents. Secondly, by virtue of becoming man through his birth, yet retaining this essential substance as the godhead for he acts as one with his father. Thirdly by his resurrection he is seen as having a rebirth. The fourth birth Fray Luis sees as being in the eucharist. If Christ is where he was not formerly then this is a birth, the author says. The fifth birth is in the soul of the believer. St. Paul, writing to the Galatians speaks of travailling in birth, till Christ be formed in them.

Christ is the original from which all creation is copied and from which all spring. He is the *πρωτοτοκος*, first-begotten, ('el original universal engendrado,' III, 45), or the model used for all creation. The universal order and harmony is preserved since all is patterned after Christ.

The Hijo is moreover, the head and heir. The word in the original has the connotation "desde siempre fuy ordenada" (III, 52), therefore it is seen as a military term and is used by silver-



smiths in the infusion of molten gold and silver.

The rebirth of Christ in resurrection exceeds the first birth in its resultant consequences. Whereas Christ alone was born in Bethlehem, a multitude were re-born at his resurrection, "de muchos en uno".

As pictured in the sacraments Christ, says Fray Luis, shows the essential unity of God with man (III, 78). Like Plotinus, León implies that true unity can only be achieved as one approaches perfection of unity with God, or as Plotinus says, approaches his own unity and the supreme unity.

Two phases are seen in the uniting of the soul with the Son. One deals with the negative aspect, the putting away or cleansing of the stain and guilt of sin; the other is positive and deals with the effect of justification that God creates in the christian soul by divine grace. Fray Luis explains that this birth and growth of Christ in the soul is composed of three stages, firstly, the childhood and adolescence, then as participants who experience and profit in knowledge and finally perfection. Here is seen the mystic idea of the Purgative way, the Illuminative way and the Unitive way. The author explains:

De arte que, según aquesto, tiene tres grados este nascimiento y crecimiento de Cristo en nosotros. El primero, de niño, en que comprehendemos la niftez y la mocedad, lo principiante y lo aprovechante, ... el último, de perfecto del todo (III, 87).

The unity of the Son with the Father is represented as





flames of burning and delectable love, the one for the other. The fulfilment of unity in creation is to come out of the diffusion of this divine love which is fulfilled in the Unitive Way, when the soul comes to maturity and perfection. Since love is the fulfilment of the law and true love yields its will in obedience to the divine lover, so perfect harmony and accord is the result.

The passage at the close of this portion tells of the two crows chasing a little bird, which escapes by submerging in the river. When the black crows depart the bird reappears, is dried out by the sun and begins to sing again. This is a somewhat miraculous rebirth portraying the death and resurrection process, the rebirth culminating in harmonious song and joy. The first application speaks of triumph over evil and with this Fray Luis may have been intimating his victory over his persecutors.

#### B. Amado

This is the Augustinian monk's crowning chapter of the entire work. All the other names lead up to this one, and the names following flow from it. It is the grand finale of the orchestra, the crescendo and climax of all. It is the moment awaited by all the worshippers, for it is the hour of sacrifice in the universal temple of creation.

Fray Luis' secret of calm serenity amidst the vicissitudes of life is here revealed as nowhere else in the book. His personal



experience is to be viewed in the light of this portion. It is the key to the transformation of the human and earthly, and culminates in the mystic unity with the divine.

The Beloved is now progressively revealed in the name Amado, until at the end the sacrificial testimony of the "glorious Ignatius", is presented at length. Fray Luis de León joins in the chorus in an apostrophe to love. "¡Oh grandeza de amor! ¡Oh el desseo único de todos los buenos! ¡Oh el fuego dulce, por quien se abrasan las almas! " (III, 148). The sustained crescendo is carried on until the end of the same paragraph in which he cries,

Amándote a ti, oh dulcísimo bien, se enciende, se apura, se esclarece, se levanta, se arroba, se anega el alma, el sentido, la carne (III, 148).

At this moment the author intervenes and advises the reader that Marcello has ceased speaking and rests in rapt wonderment, but it is only a pause for a further build up in the music and argument of the name.

This name and the significance of this office and characteristic of Christ is embodied in the entire Scriptures. The Amado or Beloved can truly say of this Name, "In the volume of  
62  
the Book it is written of me". It is a name whose properties are rarely advertised or emphasized (III, 111). This name does not merely imply that Christ is lovely and merits love but that he is  
63  
in fact the essence of love. "God is love". The true meaning is that he is, was and ever will be the most loved one in heaven



and in earth. He is the divine love that is conceived in the soul and at the same time brings agony and groans to the physical side of one's being, since it demands a negation of the inner self, as Origen, the Greek church father expressed it.

In his characteristic way León traces the tripartite development that leads to unity with God by means of Christ. The image and representation of the Lamb to be sacrificed are, in León's opinion, means by which the human heart is made to desire him. This is to result in faith and a secret desire to be made one with the divine. The figures and images are obscure signposts, the rumour of the divine fame that caused the spirit to catch fire in unquenchable love. It is by the attraction first of the senses and then of the mind that this unity is achieved (III, 119). This love is the sustaining power in the world, writes Fray Luis, "Porque este amor es el sustento del mundo..." (III, 120). The prime illustration of this love is to be found in the Bride and the Groom of the Canticles. This is the first or natural sphere which is to bring about love in an harmonious union (III, 124). In the second phase it is the intellectual judgment and reason and knowledge of the "Amado" that incites the soul to a passionate love of Christ. The writer of De los nombres refers to this class as those "que usan de entendimiento y razón" (III, 125).

The central force at the heart of the universe which embraces all in himself is Christ (III, 126). The universe, therefore,



vibrates in harmonious unison as the rays of love radiate from Christ its centre to all beings and creatures, weak or strong, high or low. By a knowledge of this central personage the soul is quickened and made to live as the divine love is implanted (III, 128, 129) . In this way that love shed abroad in the hearts of all who obey brings back the original harmony of the universe.

In "Amado" a new departure has been made among men by the introduction of love as the motivating force. Where conquerors and heroes gained a reputation and even adoration from their followers by feats and great exploits, the "Amado" operates in quite a different manner. His principle is to transfer his own love to his followers by the means of participatory faith in himself. The principle is that love begets love since, "el amor solamente busca y solamente dessea al amor" (III, 128). It is by the divine spirit of love operating in the inner heart that unity and harmony are to be realized, individually and collectively. In this manner the benefits wrapped up in all the names are communicated to the adherents by means of the operating within the heart by the Sanctifying Spirit. The quality of this love is so pure and intense that it is compared to the refiner's fire in the purification of gold. Fray Luis seems to give his own personal experience as he writes : "Aquel amor es verdaderamente grande y de subidos quilates, que vence grandes dificultades" (III, 133).

His secret of peace, amidst strife and difficulty is given





when he tells how longsuffering love operates (III, 136). To love Christ is to keep his commandments. It is a denial of one's self and a taking up of the cross and following the "Amado" (III, 134). He who does this will be free from all earthly solicitude and will receive the divine enablement to fulfill his commandments.

The Augustinian may have intended a definite contrast between the inquisition as he experienced it and that of love's own peculiar kind, he wrote: "...se da a sí mismo a sola la inquisición del amor de Jesús, libertando su alma de toda solitud terrenal" (III, 138). He who complies with the requirements of love finds victory over all difficulties, gains strength over all adversities and enjoys sweetness in bitterness because he has concord with the "Amado" (III, 140). In this context St. Ignatius is quoted as an example of such a love. St. Augustine too, having embraced this secret, declares, "Moriré para no morir si la viere" (III, 144). When all are made one in this kind of a love, unity and harmony then stem from the virtues and effects of this name.



## NOTES

<sup>62</sup> New Testament. Hebrews X, verse 7

<sup>63</sup> New Testament. I John IV, verse 16.



## CHAPTER VI

The name "Jesus" together with "Cordero", form the final chapters in the edition of De los nombres de Cristo, used in the thesis. The name "Jesús" is a summary of all the other names given to Christ and is basic to each of them. "Cordero" is the "Lamb" which was sacrificed for sin.

### A. Jesús

Both in the significance of this name as well as its position in the work of León rest an intended emphasis. It is a summary and recapitulation of all the names previously discussed, as well as a name that embraces all the others, for it is basic to each one. This is the appropriate and personal name of Christ. As the author explains, the Greek form of the Hebrew Jehosuah is transliterated "Jesus". The underlying meaning is Saviour. The deity of the Word is inexorably linked with his humanity in this name. León explains that in the divinity of Jesus the ideas and reasonings of all things are embraced whilst in his humanity are found those ideas pertaining to mankind. (III, 159). The whole structure of the names of Christ are based on the pivotal anchor of Christ's humanity as well as his deity. The unseen and the divine are now clearly revealed and illustrated in the natural world. Similes and representations of earth provided a



perfect background and didactic illustration for the spiritual world. The names of Christ therefore, are picture representations taken from nature and man's world to reveal more specifically the significance of the names and offices attributed to Christ.

Fray Luis sees the name as the portrait of the being (III, 163), so the name "Jesús" unites the divine and human, and signifies salvation for mankind as well as health and restoration. Christ is the redeemer from the infirmities of a fallen race as well as the sustainer and head of a new race. The provision made for mankind is incorporated in the various names and offices of Christ. Redemption and restoration have been accomplished, therefore each name is a projection emanating from the basic name "Jesús". "Pimpollo" therefore is a valid name because Christ became a partaker of the nature common to man (III, 165). He is both the fruit and the creator of the fruit for his people. He is "Camino", for he is the guide; "Monte", because he is the defense; "Padre del siglo futuro", because he begets men in the new spiritual realm; "Braço" and "Rey de Dios", as well as "Príncipe de paz because he is the governor; "Esposo" by virtue of the delight and joy he brings. A synthesis is made in all these names in such a way that the essential unity and harmony in each name are seen to revolve around the fundamental name "Jesús". All the ingredients that compose the other names are to be found in the name "Jesús".





The personal reflections of Fray Luis de León come to the fore in this name as no one is left unaffected by the discussion but rather becomes a participant (III, 169). The author's moderation is seen in this section because he does not go to one excess or the other (III, 169).

León never loses sight of the essential unity and harmony either in his thematic content or form. This name embraces all phases of mankind; listening, seeing, speaking, and appearance all come in the universality of the benefits of this name. In the name "Jesus" there is an harmony, comparable with that found in music but where all the discordant notes are quietened by the efficacy of the name (III, 176). This accord permeates even to the intellectual realm (III, 177).

There is an ordered, controlled moderation which this name exercises, so Fray Luis writes: "dentro dél, sus cualidades y humores, que excedían el orden, se compongan y se reduzcan a templança devida" (III, 177). The fiery passions of the past are governed by God who quietens the inner recesses of the soul. Jesus must be personally appropriated to become one's all in all, as Marcello says, "... mi ser, mi bivar, mi salud, mi Jesús" (III, 191).

The writing of the Augustinian parallels the unity and harmony in the thematic development. He strives for clarity, simplicity and symmetry in his entire work.

As in the preceding names, the author employs an



harmonious grouping of words to express his sentiments. Such phrases as, "música concertada", "armonía y la proporción," "melodía acordada", "templada armonía", ánimo concertado", and others are all used to emphasize the harmonious accord springing from an internal unity and agreement. He is no less effective by the grouping of verbs and phrases in an orderly progression to present a convincing rhetorical argument. This method is frequently employed at the end of a paragraph to build up a climax. (III, 209, III, 207, and III, 205). Repetition for the sake of effect is used extensively as in the expression: "no tiene hoja que no sea Jesus, que no sea vida, que no sea remedio de males, que no sea medicina y salud" (III, 195). A verb is repeated in answer to a rhetorical question as in "¿qué bien o qué merced no le pide? Pídele, como por derecho, salud para el cuerpo. Pídele los bienes temporales y los bienes eternos. Pídele para ...." (III, 196). This is followed by a masterly manipulation of a preposition,

Para los peccadores, penitencia; para los justos, perseverancia; para los pobres, amparo; para los presos, libertad; para los enfermos, salud ; para los peregrinos, viaje feliz y buelta con prosperidad a sus casas (III, 197).

## B. Cordero

The discussions and dialogues present this name as coming before "Amado," because the interlocutors in this section refer to "Amado" as the next name to be discussed. At the



commencement of León chapter "Amado" a reference is made to "Hijo de Dios" as being the chapter preceding. The fact is that this portion was added after the death of the author Fray Luis and the order it has in the edition does not follow the author's original scheme.

The predominant characteristic in this name is the humility of the "Lamb", "Cordero". He is presented as being meek and mild because he never turns anyone away, nor does he ever lose his inner composure and grace. Though he drove out the money-changers in the temple, yet he was ever at peace within. He is at the same time, the Lion of the tribe of Judah who breaks the bonds of the prisoners in order to make them his sheep and followers.

It is remarkable that Fray Luis never sees or allows any discord to enter in his description and exposition when even divergent roles are exercised by Christ. The harmonious chord running throughout is the meekness and lowliness of the Lamb as displayed in his inner being, even though he is the universal Lord of the universe, the "Emperador sobre todo y Señor universal declarado" (III, 223).

Personal innocence and purity within, enables Christ to become man's redeemer as well as God's sacrificial lamb. Love and humility are seen as pairs running together in the bosom of the deity and the humanity of Jesus (III, 224). Sin is viewed as discord that disturbs and breaks the harmonious accord in the



universe. It is darkness that can only be driven out by the "Sun of righteousness."

Que porque avía de quitar en nosotros los hechos malos que escurecen el alma, no pudo aver en él ningún hecho desconcertado y oscuro; y porque avía de borrar en nuestras almas los malos desseos, . . . y porque reduzía a orden y a buen concierto nuestra imaginación varia y nuestro entendimiento turbado, el suyo fué un cielo sereno, lleno de concierto y de luz; (III, 229)

That which takes place in the natural world is a reflection of the spiritual, so the soul of Christ was ever grave and harmonious within (III, 237). A spiritual and ineffable union with the deity is the goal that this name provides for mankind, and through the love and sacrifice of the Lamb it is fully effected.





## CONCLUSION

Although the unique lyrical works of Fray Luis de León have been long recognized as being one of the more important contributions to Spanish literature, his prose works have suffered some eclipse by comparison.

Most writers and critics on the life and philosophy of Fray Luis, such as Karl Vossler, Alain Guy and Angel Vega, are in consensus that De los nombres de Cristo is indeed Leon's masterpiece, but no methodical analysis of the meaning and significance of the work has yet been published. Helen Goode has written theses on the stylistic and the rhetorical prose contribution but for the most part the total thematic expression of the ideas embodied and formulated in Los nombres has not yet been analysed.

Since a considerable value of León's work lies in an exposition of the philosophy and ideas, an attempt has been made in this thesis to summarize the chief features of each name with their meaning and significance. The main emphasis has been to show how the unity and harmony find accord in the person of Christ, about whom all the names speak.



Throughout the thesis emphasis has been placed on the justification and appropriateness of each name as the author Luis de León intended it. This, it is felt, was particularly essential in view of the doubt and uncertainty expressed by such an eminent author as Manuel Durán, who feels that the names have only "tenuous contact with Christ", and "properly belong to the Father of Christ", the "God of the Old Testament". He states that "critics and specialists often enumerate the list of names in the book as if all of them belonged unquestionably to Jesus"<sup>13</sup>. He claims too, that he is the first to question the "appropriateness of León's interpretations"<sup>14</sup>. It is hoped that by the analysis in this thesis the validity of the interpretations of the Augustinian monk will be corroborated.

From the discussions presented, the position of Fray Luis in regard to writers of antiquity, both classical and religious, is seen to be unique in that he opts for moderation and balance in an effort to harmonize their ideas with the definite and authoritative views of the Bible. Where the classical antiquity is absolutely divergent and asymptotic he does however, decide in favour of the Biblical view. Fray Luis views classical contribution from a very modern point of view and he reveals the extent of his moderation in wishing to quote even from literature that would be considered as "pagan" in religious circles.



Both from the standpoint of human interest as well as from a literary one, the Augustinian monk's use of such writers and philosophers as Epictetus, Plotinus, and Plato in order to establish a moral or even theological argument becomes unique. He might well regard the modern day co-existence philosophy with favour. The use of Greek mythology to portray religious truths and teachings must be original indeed!

From the discussion it can be seen that by Leon's philosophy the essential unity and harmony of the world rests in the person and work of Christ. What some have thought to be secondary themes becomes in fact diversities which are an essential part of the greater whole. Far from being a mere embellishment, the poetic in this poem in prose is very much a part of the basic expression. Normally it presents the climactic and the sublime. Fray Luis has definite ideas about poetry. He feels that since it was supernaturally inspired, poetry ought not to be degraded by dealing with mundane subjects.

Basic to the ideas of the author lies the belief that sin is discord, and only obedience to the revealed will of God can reinstate peace and harmony. These begin first of all in the individual and in this way extend to the collective. The basic law of the new race and kingdom is love, which springs from a heart that has experienced a personal attachment through understanding of the vicarious sacrifice of Christ as the propitiatory sacrifice.



In following the order of the names as given in the edition of "Clásicos castellanos", it is noted that Fray Luis' order had JESUS as the last chapter which fittingly formed the summary of all the other names as well as expressing the climactic peak of the work. That this was meant to be the last chapter seems evident by the poetic rendition of a psalm with which each book ended. The addition of "Cordero" was done after the author's death and should come before the chapter on "Amado", as seen by the introductory lines at the end of "Cordero". Some difficulty is seen in that the beginning of the chapter on "Amado" refers back to the chapter "Hijo de Dios", where Juliano spoke about the things that God loves. This slight discrepancy may mean either that the author of De los nombres had an oversight and forgot to change the introduction to "Amado" or what seems more plausible is that the chapter on "Cordero" was finished after the other names were completed and he intended to incorporate it at a later date.

The division of chapters in this thesis was determined by the seemingly natural divisions to which the names lent themselves, though the same order was followed as found in the original work of León.

From the discussion in this thesis, it may be concluded that the treatise of De los nombres de Cristo, presents important implications in the fields of literature, religion, philosophy, sociology and even politics.





In literary expression, it is noted that musical and poetic phraseology creates a receptive atmosphere for an idea. Comparisons with nature, the cosmic universe, the seasons and even with night and day tend to clarify and simplify abstract thoughts and even spiritual and metaphysical ideas. It borders the old idea of speaking in parables where an earthly story is used to express an hidden or heavenly meaning. The reader has to be constantly aware of these meanings and applications which Fray Luis sees in the whole spectrum of the created universe. A balanced and contrasting form of argument tends to convince the reader more readily. Repetition of abstract ideas in differing forms clarifies and enhances the understanding, especially when reduced to physical and tangible terminology. A central theme unites divergent phases and ideas and harmonizes varying aspects into a concrete and definable form. The discussion shows how classical literature and philosophy have many abiding and unchanging lessons and applications valid even for the modern day.

In the religious field it is seen that classical and even "pagan" teachings, with mythological personalities, have an enlightening and practical application, both in a negative sense as well as a positive one. Many truths and sayings, common to man's experience, exist in these teachings, from which profit can be derived.

The study finds that De los nombres de Cristo has a



philosophical contributions to the problems of this life. Basically, the work is Christocentric and the solutions are scriptural and according to the experiences of the prophets and mystics of antiquity. Since such enduring themes as love and happiness, joy and sorrow, war and peace are at the base of so many of man's needs and problems: the solutions presented in the names of Christ have a valid point of view, seeing that these problems remain unsolvable to date.

This therefore leads to the sociological and political implications as expressed in the work of Fray Luis de León. Inner peace and love of others rather than selfishness and a love of evil, must be found by the individual before permanent collective results can be effected.



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